

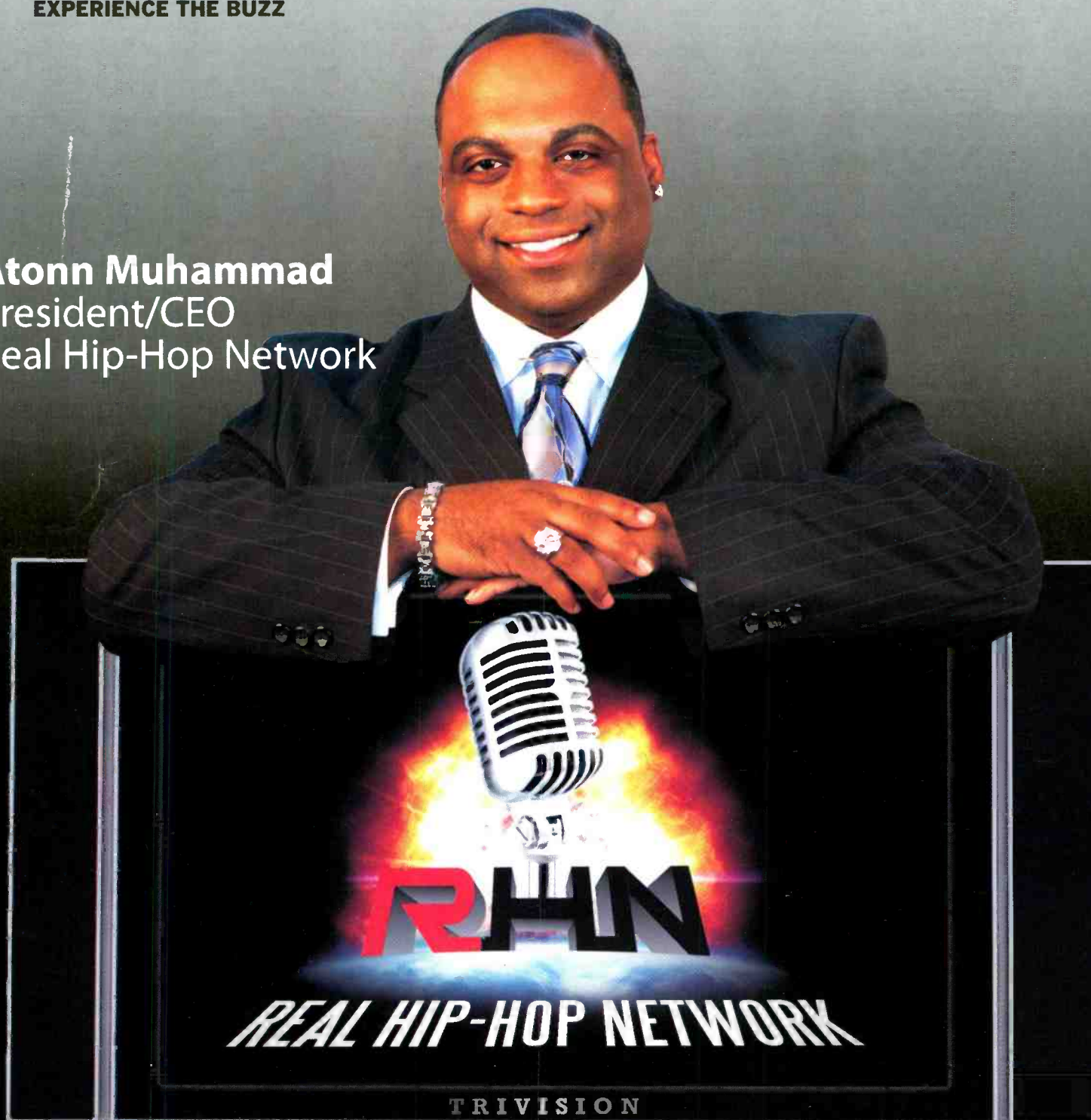
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Taking Some Time

Thoughts From A Band Manager Who Has Left The Fray

BY JASON IENNER

I remember it vividly, the first time I fell in love with a record. It was "Ten" by Pearl Jam and, ironically, I wasn't much older than that myself. My parents used to tell me that I played songs like "Eye of the Tiger" and "Another One Bites the Dust" in the jukebox, but hearing "Ten" felt different. I felt it in my soul. While all the other campers were swimming or playing baseball on some field at Camp Cobbesee, I had illegally snuck back to the bunkhouse and put "Ten" in my new CD player. There was no other world other than the one I was in for that moment.

Every generation has its own version of this experience, where music came alive for the very first time. But these days, there's a notable lack of these kinds of records being made—or more importantly, the type of artist who connects with us so deeply that we're actually willing to fork over hard-earned money.

The fact is, most music today is disposable. Songs are downloaded, absorbed and tossed aside in a matter of minutes—sometimes before an entire album has even been recorded. Music seems to serve moments rather than eras, ringtones rather than relationships.

Granted, I have a different perspective than most. My family has been involved in the music business since before I was born. I got my start in high school working at a record store, steering customers toward albums I thought they'd cherish. From there I moved on to an internship at Columbia Records. After that, every summer of high school and college I spent at Columbia experiencing sales, marketing and radio promotion with every kind of artist. And, thanks to my family support, I was more able than most to express my ideas and learn from my mistakes.

Those experiences came in handy a few years later when I graduated from college and finished law school. I came across a song called "Over My Head (Cable Car)" by a then-unknown Denver-based act called the Fray. I had finally found what I'd basically spent most of my life searching for—a group whose music moved me unlike anything else. It seemed like a sign that I had to accept, so I set my sights on management.

When the opportunity presented itself, I leapt at the chance to work with these guys. I was sure that if I could transfer my enthusiasm to everyone involved, we could create something timeless and special. More than 3 million records later, that looks to have been the case.

But how do acts achieve similar success in 2008 and beyond? For this generation of artist and executive, the music business was built upon the model of selling albums. In the last seven years, we've had to adjust that point of view. Major labels no longer control distribution, and the advent of iTunes spurred a digital revolution. But while I am a big fan of Apple, it is focused on its own technology—not the survival of the music business. The answer seems so simple, really.

It's all about the music.

Think about it: As the major labels lost money, they focused less on artist devel-

opment and more on meeting the bottom line. Artist development became an afterthought. These companies relied on that one big hit to meet their shipping requirements—the act be damned if it couldn't do it again. Subsequently, most albums these days are filled with one or two singles, and the rest filler. It's no wonder that record sales continue to plummet. I say this as a music fan though, not someone in the industry. After years in the business, and three years with the Fray, I left—removed myself almost completely from music. On the outside looking in, one thing has become vehemently clear: Artists of all kinds don't seem to inspire like they used to. I believe that's because the artists are not given enough time to follow their muse.

Many of the artists we revere today—10, 20, even 30 years later—developed over time. Bruce Springsteen was on his third album before he was thrust into the mainstream; Nirvana, its second; Fall Out Boy, also its third. Labels need to get back to investing in artists and waiting for them to mature.

There are literally thousands of artists nationwide making music that matters. Problem is, no one knows where to look and no one is helping them reach a larger audience. The Fray was one of the few new acts to reach 3 million albums worldwide in the last few years. This project had quality of music and a team that relied on a simple, yet time-tested strategy—slow and steady wins the race. My goal was to ensure that we created a career, not solely one hit single. We didn't allow the label to push us out there or give up before the song or album had its chance to find its audience. With evidence of its promise, it supported this strategy.



'Bruce Springsteen was on his third album before he was thrust into the mainstream. Labels need to get back to investing in artists.'

—JASON IENNER

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There are literally thousands of artists

The CD's decreasing popularity is being blamed for the industry's woes. Regardless of the format though, one constant is how music makes us feel. Music is sacred in the lives of all human beings. Wedding songs, the song that was playing on the jukebox when we met our significant other, the song playing on the radio when we found out we lost a loved one—these will always be remembered in tandem with the music surrounding them.

Friedrich Nietzsche once said, "Without music, life would be a mistake." This statement is as true as ever. The distribution and consumption of music is the only thing that is different. Labels will always need artists, and artists will always need labels. The key to survival in this industry is getting back to the basics and being vested—financially and emotionally—in what's being promoted. We have to again believe in something larger and more important than ourselves.

Jason Ienner is studying politics, volunteering in New Orleans and still looking for the next artist to inspire him.

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court airplay



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**>>>YAHOO
EYEING
ONLINE MUSIC
SERVICE**

Web portal Yahoo is in early discussions with major record labels to offer an online music service, the Associated Press reports. The story quotes two unnamed record company executives and says details are still being negotiated. Yahoo could offer the MP3 files either for sale or for free as part of an ad-supported service. Yahoo was not immediately available for comment.

**>>>LIVE
NATION
COMPLETES
THEATRICAL
SALE**

Live Nation has sold the remainder of its North American theatrical business to Key Brand Entertainment for a gross sale price of \$90.4 million. The divestiture is part of Live Nation's ongoing strategy to focus its core business on music operations. The company's North American theatrical business is estimated to have generated \$208.1 million last year.

**>>>STEVIE,
BILLY, JIMMY
SET FOR JAZZ
FEST**

Stevie Wonder, Billy Joel and Jimmy Buffett are among the dozens of artists set to appear at New Orleans' annual Jazz & Heritage Festival this spring. The Shell-sponsored event will be held April 25-27 and May 1-4 at the city's Fair Grounds Race Course.

UPPER FRONT

BRANDING BY GAIL MITCHELL

HAT TRICK

Usher, Others Lead Branding Win For Music, NHL And Fans

Building exponentially on its evolving relationship with the music industry, the National Hockey League is staging several high-profile events during its 2008 All-Star Weekend celebration in Atlanta (Jan. 25-27).

Launching the celebration Jan. 25 will be the first of two benefit concerts presented in partnership with Verizon Wireless and hosted by Usher. Former Fugees frontman Wyclef Jean headlines the first concert—Verizon Wireless/NHL All-Stars Present an Evening With Wyclef Jean—at Atlanta venue the Tabernacle. Country-tinged rock act Old 97's is the opening act.

Platinum newcomers the Jonas Brothers will headline the second concert, Verizon Wireless/NHL Rockin' Skate 2008. Presented in association with sports trading card company Upper Deck, the Saturday morning event will be staged at Philips Arena following the Eastern Conference All-Stars and Western Conference All-Stars open team practices. Joining Usher as concert co-hosts will be Taylor Kitsch, star of NBC-TV's "Friday Night Lights" series, and actress Alyssa Milano.

The Friday and Saturday performances will benefit Usher's New Look Foundation, a nonprofit program created to expose at-risk youth to the business side of sports and entertainment. The NHL has pledged to raise \$200,000

for New Look.

Swedish rock band the Hives will open the 56th NHL All-Star Game on Sunday, performing the single "Tick Tick Boom" on a 25-foot-by-25-foot stage positioned above the ice. Afterward, the group will play an instrumental music bed to accompany the hockey players' introductions. During the second intermission, contemporary R&B singer Ne-Yo will perform his Grammy Award-nominated single "Because of You" on the ice paired with Atlanta-based marching band Halftime Live. Ne-Yo will also perform at a private NHL party following the Dodge/NHL SuperSkills event on Saturday. Prior to the start of the All-Star Game, the Atlanta Boy Choir will sing the national anthem while Canadian alternative country artist Kathleen Edwards will perform the Canadian national anthem.

NHL senior VP of international and business affairs Ken Yafee says the league's relationship with the music industry has evolved from simply staging intermission performances or postgame concerts with acts like Backstreet Boys, Jewel, Sheryl Crow and Barenaked Ladies to cultivating various promotional opportunities on different levels. The NHL helped raise funds last year for Garth Brooks' Teammates for Kids foundation when it featured Trisha Yearwood during its all-star game

celebration. That year's all-star game presented intermission performances by Robert Randolph & the Family Band, Red Jumpsuit Apparatus, the Wreckers and Big & Rich.

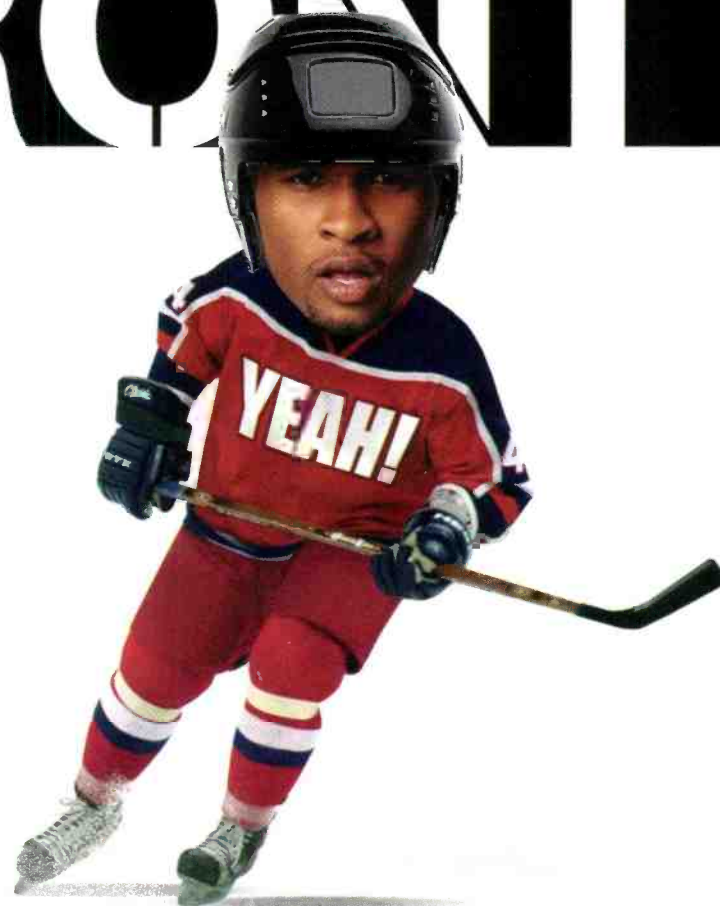
"In a sense, we're acting as an extension of the label," Yafee says. "While I won't try to define our fan base musically, we do know that different music genres enjoy broad crossover audiences. We want to utilize the fan base these artists enjoy and expose them to all levels of our media distribution. Given the music community that exists in Atlanta, we felt it was relevant to give that community a chance to get on the NHL platform and speak to our audiences."

Connecting the dots this year includes recording the Friday night Jean concert to air tape-delayed as part of Mark Cuban's HDnet's Sunday night concert series, while portions of the concert will also be posted on NHL.com, which last month tallied about 7 million unique visitors, according to the NHL. The Web site will also feature segments from the first three songs the

Jonas Brothers will perform. A portion of their performance will be packaged for the NHL broadcast network, which includes NHL Radio on Westwood One and NHL Home Ice on XM Satellite Radio. In addition, Upper Deck is producing a limited series of Jonas Brothers trading cards.

Besides the \$200,000 donation pledge to New Look, the NHL has also made a three-year commitment to support a paid internship program for New Look youths aged 17-20. Twelve were chosen to participate this weekend as unpaid interns working behind the scenes. This summer the program will graduate to paid internships at various NHL home offices as well as with some of the hockey teams.

"Usher teaming with the NHL may not immediately pop into people's heads," says New Look CEO Shawn Wilson, who says this is the first time that New Look has partnered with a sports league. "But the NHL represents the next level, coming together for a bigger impact than just a concert." ■■■



>>> TARGET TESTS DIGITAL MUSIC WATERS

After backing away from launching a music subscription service two years ago, big-box retailer Target is again dipping its toe into the digital music space. The company is selling John Legend's "Live From Philadelphia" album in a digital rights management-free MP3 format online, via a special promotion with Sony BMG that includes exclusive access to the CD as well. Target's future plans in the space have yet to be revealed.

>>> WRITERS GUILD WON'T PICKET GRAMMYS

The Writers Guild of America won't picket the Grammy Awards, slated for a Feb. 10 live telecast from the Staples Center in downtown Los Angeles, according to a guild representative. WGA leaders say the decision, approved by the WGA's governing board, was "made on behalf of our brothers and sisters" in two unions that represent musical performers and had sought a strike "waiver" for the Grammys.

>>> PORTISHEAD, JOHNSON, WATERS TO HEADLINE COACHELLA

Portishead, Jack Johnson and former Pink Floyd principal Roger Waters will headline the 2008 Coachella Valley Music & Arts Festival, to be held April 25-27 at Empire Polo Field in Indio, Calif. Also near the top of the bill are the Verve, Kraftwerk, Death Cab for Cutie, My Morning Jacket, Spiritualized, Café Tacvba and the Raconteurs. Coachella will be Portishead's and the Verve's first shows on American soil in nearly a decade.



TOURING BY MITCHELL PETERS

'Roadie for a Day' contest winner **DARRELL Y.** (center), a police officer from Pensacola, Fla., with **LITTLE BIG TOWN.**

Membership Has Its Privileges

Fan Clubs Help Die-Hards Get Up Close And Personal

Establishing a solid connection with fans is essential for acts looking to build and maintain a lasting career, especially on the road. To engage new and existing concertgoers, many artists have tapped into subscription-based fan clubs, which offer extra perks to die-hard followers for a price tag of between \$30 to several hundred dollars per year.

"Fans want access to the artist, and the clubs are the gateway to that," says Mark Montgomery, co-founder/CEO of echomusic, a Web entertainment marketing company that manages online fan clubs for Keith Urban, Kanye West, Rascal Flatts, Korn and Dierks Bentley, among others. "It's about creating a connection between the artist and their audience."

Presale ticketing is a key driver of fan club memberships, but "the name of the game here is not selling more tickets," says Jim Kingdon, executive VP of corporate strategy at Musictoday, a merchandising, ticketing and artist e-commerce and fulfillment firm with more than 500 clients. "It's about providing a better fan-to-artist experience so that fans have a positive relationship they build on, which translates into buying merchandise at the show or building excitement about a new album."

Following are four ways to effectively capitalize on tours using artist fan clubs.

EXCLUSIVE CONCERTS

Before the Police opened its massive reunion tour last May at the GM Arena in Vancouver, "we only let in a few thousand fan club members to see the show before anybody else," says Larry Peryer, president at UltraStar, which oversees the band's fan club. To offset the cost of facility rental fees and security, fan club members paid a reduced ticket cost of about \$50. "They saw the run-through and got to see the band in a looser setting where they might have been more off the cuff," he says.

Similarly, randomly chosen members of Urban's Monkeyville fan club were given the opportunity to see the country singer perform "a private show before the show" on every date of a recent outing, echomusic's Montgomery says. "If you create the right strategy, what you end up with are consumers working on your behalf, telling others how great you are," he says.

PRESALE TICKETING

All Access Today CEO Chris Guggenheim says ticketing is by far "the biggest success of the fan clubs." For Beyoncé's recent worldwide tour, he estimates that between 10,000 and 15,000 online fan club memberships were generated from presale ticket demand. "We had all of our fan

club allotments [about 10% of the house] sell out in Japan, Australia, Europe and the U.S.," Guggenheim says, noting that an annual membership costs \$30. Naveen Jain, CEO at Sparkart, whose fan club client list includes Linkin Park and Alicia Keys, warns that artists must be upfront about how many presale tickets are available. "You don't ever want people to feel like they're buying into something that is a scam," Jain says. "You could very well join the fan club only to find out that all the tickets are sold out."

CONTESTS/ GIVEAWAYS

Fans love a little face time with their favorite artists. For the Rolling Stones' 2002 Licks tour, UltraStar sent a fan club contest winner on a two-city plane ride with the band. "Keith [Richards] and Ronnie [Wood] waited on her on the plane," Peryer says. The winner also got front-row concert tickets.

More recently, a police officer from Florida won the "Roadie for a Day" contest hosted by Little Big Town's fan club. "We flew him up to a show in Virginia, and we literally had him backstage working as a roadie," Musictoday VP/GM of fan communities Evan Cooper says.

Exclusive contests are "a big part of the marketing outreach to attract new fans

and to help build their e-mail database," Peryer says. "Oftentimes you'll be able to put together a nice marketing and media program around events because they're unique and involve the artist."

UTILIZE DOWNTIME ON THE ROAD

Many bands are using the spare tour bus hours to connect with fans. Along with special meet-and-greets, soundcheck parties and Q&A sessions between shows, some acts will write fan club-only blog entries. Others even place phone calls to subscribers. "We're starting to do birthday calls," says Mark Weiss, founder/CEO of ArtistArena, fan club manager for Fall Out Boy, Death Cab for Cutie, Hinder, Chiodos, Paramore, Killswitch Engage, 3 Doors Down and others.

Weiss also encourages each band member to engage with fan club members—not just lead singers. "We're getting a lot of drummers and guitar players who are really excited about the fan club, because all of a sudden they can adopt a personality," he says. "We have bands that call us up all the time, saying, 'I want to talk to the fans, I have five minutes, set up a chat.' These are fans who want to talk to all of the band members and develop a friendship through the fan club." ◆◆◆

PUBLISHING BY SUSAN BUTLER

BILLBOARD EXCLUSIVE

Gerson Joins Sony/ATV

Publisher Strengthens Hollywood, West Coast Presence

Sony/ATV Music Publishing chairman/CEO Marty Bandier says he was surprised when former home EMI Music Publishing last October released longtime publishing executive Jody Gerson. But he swept her up quickly.

In what appears to be stage two of Bandier's strategy to turn the smallest major publisher into a powerhouse, Sony/ATV has appointed Gerson, who was executive VP of U.S. creative at EMI, to serve as co-president with current U.S. president Danny Strick. The addition is likely to strengthen the publisher's reach into the growing film and TV synchronization market, while Bandier continues to bulk up the catalog.



GERSON

Gerson, who worked with Bandier for 17 years at EMI, established her name in the film world when she co-produced— independently from her work at EMI—the motion pictures "Drumline" (Fox 2000 Pictures, 2002) and "ATL" (Warner Bros. Pictures, 2006). She also has a strong track record of developing artists, signing to EMI Jermaine Dupri, Alicia Keys and Dallas Austin, among others.

This experience adds breadth to the new Sony/ATV—broadening the potential licensing opportunities—as the publisher's acquisitions and signings continue to add depth—increasing the amount of music available for licensing.

When Sony Corp. tapped Bandier to helm Sony/ATV last year, just as the company was acquiring the classic Leiber & Stoller pop catalog, publishing executives expected Bandier to grow the company through pricey catalog acquisitions and high-profile signings. Indeed, Bandier beat out competitors for Viacom's Fa-

mous Music, gaining rights in some Paramount Pictures film music, deals to administer music from other Viacom properties and adding writers like Linda Perry, Akon and Shakira (Billboard, June 7, 2007). The publisher then signed deals with hit producer/songwriter John Shanks (future songs) and iconic writer Diane Warren (outside North America).

Gerson takes on her new role at Sony/ATV on Jan. 25, overseeing the film/TV division as well as all songwriter signings and activities from the West Coast office. And Gerson has her sights on more than just synch fees coming from the publisher's relationships with companies like Sony Pictures, Paramount and Viacom's MTV.

"There is no reason we can't develop shows ourselves," Gerson says. "We can develop and come up with strategic alliances with production companies where they're incentivized to use a big portion of our catalog."

Strick shares this approach. He used his past record company experience at Maverick Records to help launch the publisher's Hickory Records; first release Elliott Yamin was a hit.

Bandier says that Gerson's role does not diminish Strick's. As Gerson comes onboard, Strick is responsible for signings and activities for the East Coast, Nashville, Latin America and Hickory Records.

"Since I first got here and Danny was president of the U.S. company, the size of the company has grown by nearly 50%," Bandier says.

Strick is expected to build on his artist development, marketing and recording expertise. Signings under his watch include Sean Kingston ("Beautiful Girls"), Flo Rida ("Low"), OneRepublic ("Apologize"), Fall Out Boy ("This Ain't a Scene, It's an Arms Race") and the Jonas Brothers ("S.O.S.").

"When Marty came in, the rejuvenation plan was magnified tenfold," Strick says. "With Sony's commitment to make Sony/ATV a much bigger company, we need great talent at the company. Reuniting Jody with Marty after their EMI success is a great opportunity on the West Coast to take it to the next level." ◆◆◆

Hip Hop's New CEO

By Carolyn Brandon

Atonn Muhammad parallels his journey in growing RHN from concept to reality, with that of hip hop. A surprisingly candid Muhammad speaks on what led him to align himself with the music and why he feels RHN will change the way the world views Hip Hop.



Brandon: Mr. Muhammad, why RHN and why now?

Muhammad: Gangster-ism, misogyny, and excessive violence have been the negative images that mainstream media outlets have latched onto to define hip hop. RHN's goal is to bring balance and challenge negative stereotypes pervasive in hip hop. RHN shows hip hop's universal appeal and its strength as a global language for young people of all races, ages, and nationalities.

Brandon: MTV, BET, and others have recently been described by some as abandoning the music play that made them household names. What can viewers expect from RHN when it comes to actual music play?

Muhammad: The other music channels have largely abandoned music videos as their primary focus, favoring the new reality television craze, while only playing videos that represent a small segment of hip hop. RHN's goal is to bring the soul and conscience back to hip hop through better programming that highlights the music. The music industry is struggling because the ones who currently run it are not the ones who live it and that is not real.

Brandon: So, Mr. Muhammad... Clearly, RHN has created a huge buzz. You are successfully building a brand in today's tough economic climate. How is that possible?

Muhammad: I just connected with something deeper than money. RHN believes in principle before profit. Character, intelligence, and social consciousness are just as stimulating to audiences as dumb downed commercial fair. Artists who compose music with a message are the ones that last. Marvin Gaye's "What's Going On", and Mele Mel's "The Message" is the kind of music that defined a generation and a culture with timeless lyrics. The lyrics make individuals think about their place in the world and how to change it. Having built RHN with this philosophy at its foundation, we too can impact lives and change the world.

Brandon: What do you think is at the crux of why some people say hip hop is dead?

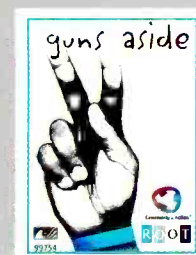
Muhammad: First, understand the difference between real hip hop and gangster rap. Real Hip Hop is the essence of human creativity; therefore, hip hop can never die. That spirit lived in the youth of Bronx, New York who with no resources, struggled to find expression. Out of this need, the four elements of hip hop were born. With no money for instruments, turn tables became their trumpets. Cement streets and cardboard became their dance halls. The subway trains of the city streets became their canvas, and one mic became the tool they used to speak to the world. Real hip hop stays true to the voice of the human experience, while gangster rap prostitutes the public's desire for authenticity and substitutes it with cheap imitation. I believe the world needs real hip hop.

Brandon: Mr. Muhammad, content is the key in television. What kinds of new and exciting shows can viewers expect to see on RHN?

Muhammad: We have an extensive original programming line up. In addition to video countdown shows like "VR-20" hosted by Jason Parker and "Hip Hop Nation", showcasing international hip hop, we have some other hits that promise to bring plenty of energy and life to the channel. Shows like "What's Really Cookin'" with Chef Roblé, "The World's Greatest DJ" with Kid Capri, and a movie and entertainment critique segment called "The Way We See It with Boogie and Billy" are just a few. As proof of our commitment to children, we brought on Kelly Williams (formerly of "Family Matters") as our Vice President of Children's programming. Additionally, we have some elements we know our viewers can benefit from like "Back to Lab", educating people on the music production business, and "Real Talk with IQue" showcasing celebrity news. There is fitness for mind, body and soul with "Truth It Up" hosted by Sherita Mitchell. Finally, "Real Gritty Top 20" and "Underground Nation" profile unsigned emcees and underground artists. We will not just talk about how a hip hop channel can be an outlet for positive change, but reflect it in our programming. If you don't have RHN in your local market, demand it from your local satellite provider or cable operator.

Brandon: What is the most important thing you want readers to know about RHN?

Muhammad: RHN is the network by the people and for the people. As RHN's founder, I am an individual shaped and fashioned by hip hop's golden era. As a connoisseur of the art form, I hold the legacy of hip hop in high regard, and promise to keep it real, original, and entertaining. Through our charity Real Hip Hop Cares, we will use RHN as a platform to give back to the youth who fuel the culture. Additionally, we have partnered with Kenneth E. Barnes, Sr. MS, the founder and CEO of ROOT (Reaching Out To Others Together) and the Guns Aside program, a Washington based charity that evolved into a powerful community force following the tragic shooting death of the founder's son. This partnership is a driving force for making practical change in communities and meeting the needs of the youth where they are.



DIGITAL BY CORTNEY HARDING

ROYALTY RUMBLE

For Indie Labels, Streaming Rates Still Up For Debate

A leak of a confidential letter from Independent Online Distribution Alliance president Kevin Arnold to a group of indie labels is adding new fuel to the ongoing debate about fair royalty rates for music streamed online.

In the letter, Arnold urged labels not to strike their own deals with Web sites

below the standard rates paid for full-song on-demand streaming in services like Rhapsody and Napster." As for Lala, Arnold wrote that he is likewise uncomfortable with the site's payment structure.

Imeem says that it shares "about half the music advertising revenue with our music partners on a pro-rata share based on the popularity of their content." As far as the rate question, Imeem VP of marketing and communications Matt Graves says the question is "theoretical." He continues, "All the trends for online ad revenue point to growth. His question is a short-term, theoretical one, because we have no doubt that this will be a big market eventually."

Lala co-founder Bill Alvarado seconds the notion, saying, "Issues with IODA come from their lack of understanding of our model as well as their role as a music distributor. We hope to work through these issues . . . but will continue to sign deals directly with IODA-affiliated labels to maximize compensation directly to artists and provide consumers with the largest selection of music possible."

One indie says that it gets "around a penny a track" from Imeem, and 3 cents per track streamed at Napster and Rhapsody. The label also has a 10% revenue-share agreement with Last.fm. None of the labels contacted commented on the rate that Lala pays.

Clearly, labels and aggregators are still apart on proper compensation for music, as well as prices that allow new digital services to get off the ground.

"There are a lot of models out there, and we don't know which ones will triumph," Scholl says. "We have to experiment, keep the terms short and tight, and learn as much as we can from the data." ■■■

Arnold alleges in the letter that the Imeem royalty rate could end up "far

below the standard rates paid for full-song on-demand streaming in services like Rhapsody and Napster."

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>>> **SONY/ATV INKS FLO RIDA**
Sony/ATV Music Publishing has signed a worldwide co-publishing agreement with Flo Rida. The deal includes the songwriter/artist's hit single "Low" featuring T-Pain as well as his interest in songs on his upcoming debut album "Mail on Sunday" (Atlantic). "Low" is featured in the film "Step Up 2 the Streets" (Touchstone Pictures), which opens in February.

>>> **THE BOSS HEADLINING HARLEY SHOWS**
Bruce Springsteen & the E Street Band, Daughtry, ZZ Top, the Black Crowes and Buddy Guy will perform as part of Harley-Davidson's 105th anniversary, scheduled for Aug. 29-30 across various Milwaukee venues. Tickets for the Springsteen concert, only available to 105th-anniversary celebration ticket-holders, go on sale April 5 via Harley's Web site.

>>> **RHYMES GETS PROBATION**
Rapper Busta Rhymes was sentenced to three years' probation and 10 days of community service for beating a fan who reportedly spat on his car in August 2006, and then assaulting his driver, Larry Hackett, that December. Rhymes was then fined \$1,250 for driving with a suspended license in 2006 and driving while intoxicated in 2007. Rhymes, whose real name is Trevor Smith, must also enroll in a DWI program.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Jonathan Cohen, Hillary Crosley, Tom Ferguson, Mitchell Peters and Reuters.

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DVD BY CHRIS M. WALSH

Crystal Clear

Blu-Ray Won The Format War, But It's A Critical Mass Of TVs That Points To Mass Adoption

On the eve of the Consumers Electronics Show in Las Vegas earlier this month came the news that many believed to be the deciding factor in the next-generation high-definition format war. Warner Home Video, one of three studios backing HD DVD, revealed it would drop its support to exclusively back Blu-ray, the other HD format vying to replace DVDs. The move places 75% of the studio market share in Blu-ray's corner—and effectively ended the format war.

If Warner's decision ends up being the knockout punch, it's welcomed at retail, where the dual formats have hampered sales of HD software and hardware. "Finally the customer has an understanding of where this business is going to go," Trans World president Jim Litwak said during a conference call with analysts after the news broke.

But, the announcement may have obscured a more important milestone in the HD market—one with a greater impact on consumer awareness, education and adoption—as 2007 came to a close. According to Forrester Research, 32 million U.S. households now own an HD TV set, a landmark that essentially turns the corner on an early-adopter market and heads straight to the mainstream consumer.

"We're talking about a third of the population that is gradually learning to expect high-definition content," Forrester Research VP/principal analyst James McQuivey says. "And that becomes the big driver of everything else."

McQuivey likens the HD market to broadband, which "took a while, but once it got a third of the population it just exploded to where now nearly two-thirds of the population have it. And it's the same thing with HD." Forrester forecasts that half the U.S. population will have HD TVs in 2010.

Lower prices, wider availability and retailers offering prime-time floor space drove the HD TV sales in the past year. "We've seen displays featured prominently in every retailer [this year]," Consumer Electronics Assn. (CEA) senior director of market research Tim Herbert says. "And exposure to many new classes of consumers."

NPD Group estimates the number of HD TVs could rise as much as 50% in the next year (not households, but the number of sets in a home). "That gives you a ton of opportunities to bundle, cross-sell and open consumers up to what the high-definition experience is," NPD Group VP/senior industry analyst Russ Crupnick says.

Sports has emerged as a powerful driver in educating the consumer about the benefits of HD. According to CEA's most recent study, 57% of HD TV owners are considered sports fans and 48% of them bought an HD set for a specific event, with the Super Bowl leading the way (13%), followed by Daytona 500 (7%) and the NBA Finals (6%).

But as the pieces fall into place for consumers to fully embrace HD, it's clear the movie studios still have significant barriers—price and value proposition—to overcome.

"People see the regular DVD as being a terrific value," Crupnick says. "On the other hand, all of the next-generation content got fairly dismal value ratings. People are very accustomed to paying in the teens for a regular DVD but when those prices started to get up to \$30, [their interest falls]," says Crupnick, who points to a \$3-\$5 difference in price between DVDs and HD discs as the magic number that will compel consumers to embrace HD movies. ■■■

Additional reporting by Ed Christman.

●●●●
'There are a lot of models out there, and we don't know which ones will triumph.'

—GREG SCHOLL, THE ORCHARD

Lala.com and Imeem.com, expressing dissatisfaction with the rates the services are currently offering IODA and stressing that labels need to be patient and bargain collectively for better payment.

Other key indie digital distributors, however, don't share IODA's concerns. IRIS has deals with Imeem and Lala, and CEO Matt Lazak says the agreements "are in line with what we're seeing for other streaming/subscription services." He also says that his labels are "seeing a real benefit from working with the new services."

Greg Scholl, president of indie digital distributor the Orchard, says he doesn't reveal specifics of his deals. But he adds that he has a "good deal" with Lala and is currently talking with Imeem.

It's clear that Arnold doesn't have a problem with the concept of on-demand streaming services, as IODA has had a deal with Last.fm, a direct competitor of

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LAUNCHES CANADIAN E-MAIL NEWSLETTER

On Jan. 31, Billboard will launch the Billboard Canadian Update, a free weekly electronic newsletter reporting the latest news on Canada's burgeoning music scene. Utilizing data provided by Nielsen BDS and Nielsen SoundScan, the newsletter will include charts for top albums and digital songs, Canadian concert boxscore tallies and provincial airplay breakdowns.

board Canadian Hot 100, the chart launched last summer on billboard.com and billboard.biz, as well as a new feature, the Emerging Canadian Artist chart.

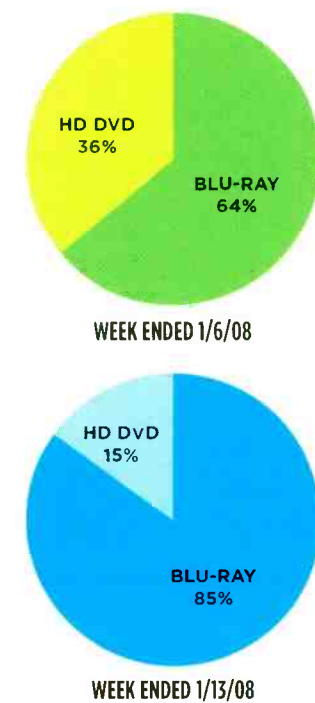
Like sister publication R&R Canadian Update, the new newsletter underlines the Nielsen Co.'s commitment to covering the country's fertile music market.

Billboard Canadian Update will also include chart analysis by Nielsen Canadian chart manager Paul Tuch and music industry news by Billboard Toronto-based correspondent Robert Thompson. ■■■

The centerpiece of Billboard Canadian Update will be the Bill-

FEELING BLU

Warner revealed Jan. 4 that it would exclusively back Blu-ray. Below, movie title sales before and after the announcement.



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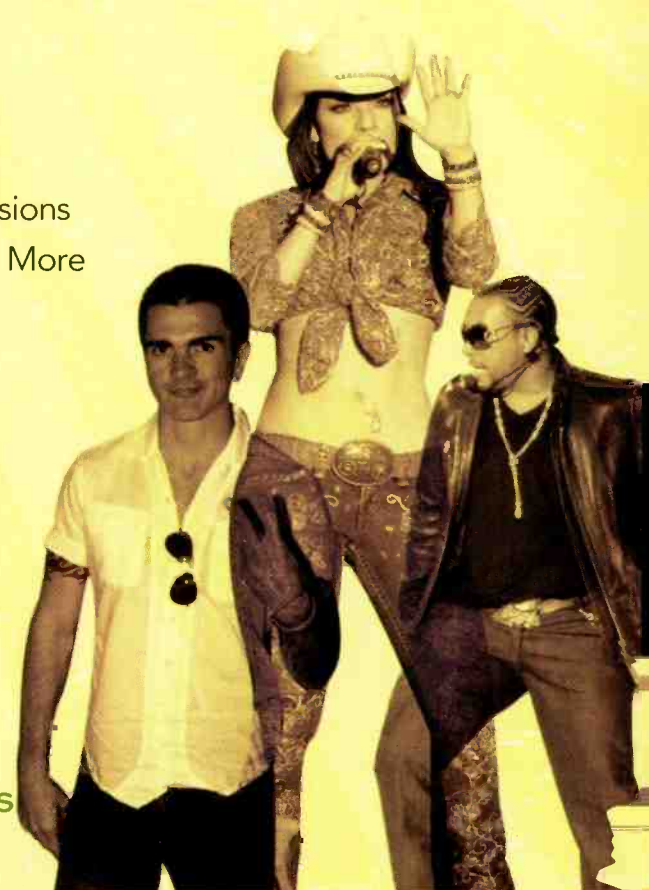
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SUPER BOWL SONG DAY

The Big Winner On Feb. 3 May Not Be On The Field



THE HALFTIME HERO: TOM PETTY

Even in these post-wardrobe-malfunction times, the performer at the Super Bowl's halftime show stands to see a jump in sales afterward. Last year, "The Very Best of Prince" moved from No. 31 to No. 2 on Billboard's Top Pop Catalog Albums chart after his performance at the Super Bowl, and "Purple Rain" re-entered the chart at No. 13. In 2005, the halo from Paul McCartney's performance helped his "All the Best" jump 246%, and the Beatles' "1," "Sgt. Pepper's Lonely Hearts Club Band," "Abbey Road" and "White Album" all saw double-digits gains. (And, of course, the Janet Jackson and Justin Timberlake peep show didn't hurt either of them in 2004—both artists saw sizable sales increases the week after the game.)

THE CORPORATE SYNERGIZER: 'AMERICAN IDOL'

All hail Fox! In case you didn't get enough "American Idol" in the previous weeks, the show will have a significant presence during the telecast leading up to the game. Ryan Seacrest will host the pre-show, 2007 winner Jordin Sparks will sing the national anthem, and Paula Abdul will perform her track "Dance Like There's No Tomorrow," which will be on fellow judge's Randy Jackson's compilation album, "Randy Jackson's Music Club Vol. 1," which drops March 11.

THE PRIVATE PARTYERS: WILLIE, LUDA, 50

Are you in the know, or know someone in the know? Congrats. You'll be privy to Willie Nelson playing at a 10,000-strong private tailgate party for business associates of the NFL that will be held adjacent to the University of Phoenix Stadium right before the main event.

Ludacris will perform at ESPN the Magazine's Next bash Feb. 1, while Soulja Boy will host a dance-off at an ESPN party the next day.

Meanwhile, 50 Cent, Fall Out Boy, Velvet Revolver, Wyclef Jean and Juliette Lewis & the Licks will perform in the days leading up to the Super Bowl at a festival at the Scottsdale Waterfront sponsored by 944 magazine.

EVERYONE'S INVITED: MARY J., MAROON 5, COUNTING CROWS

The general public can buy tickets to the VH1 Pepsi Smash Super Bowl Bash that Mary J. Blige and Maroon 5 will play on Jan. 31, with Latin act RBD taking the stage Feb. 1. VH1 will air Blige and Maroon 5 Feb. 2, the same night that Telemundo will telecast the RBD concert.

For those entirely tapped out (what, spent your money on a Patriots sweatshirt to emulate fash-

ion icon Bill Belichick?) the NFL will sponsor a free outdoor concert with Counting Crows Feb. 2 at Tempe Town Lake.

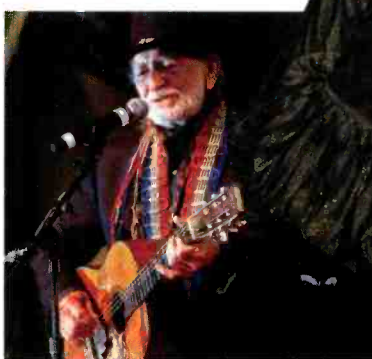
THE BREAKOUT COMMERCIAL: JUSTIN, AMAZON

Justin Timberlake will be the star of the "Pepsi Stuff" commercial hyping the beverage company's promotional relationship with Amazon. To date, Amazon has done very little marketing around its digital music service, but is ramping up efforts now that it has secured content from all four major labels. The Super Bowl has been a launchpad for several digital music services in years past—highlighting Apple's iTunes and Sprint's wireless music download service, as well as a Napster campaign.

The promotion begins Feb. 1, in which Pepsi will distribute 4 billion specially marked Pepsi packages—bottles, six-packs, etc.—that let buyers collect points that are good for free music downloads on the Amazon service. Players "bank" their points at pepsistuff.com, with five points redeemable for one free song. The points can also be used for TV downloads, electronics gear, clothes, DVDs and CDs and other merchandise sold on Amazon, totaling \$1 billion in prizes.

The Amazon digital music service is digital rights management-free, meaning songs acquired from the store can play on any digital music device. The Pepsi Stuff promotion plants the Amazon music flag deep into Apple's territory. Four years ago Apple first teamed with Pepsi on a similar free-track redemption program, and also promoted it with a Super Bowl ad. Amazon's gambit can be seen as an attempt to establish a new sheriff in town—hey, Randy Moss, where ya goin'? Come on back here!—that introduces the concept of DRM-free music to a more mainstream audience.

TOM PETTY, THE HIVES, MARY J. BLIGE and WILLIE NELSON (clockwise, from above) will keep music front and center at the Super Bowl and its many affiliated events.



THE STADIUM ROCKERS: THE HIVES

The Swedish band will keep fans rocking in the stadium, since the NFL cut a deal with A&M/Octone and Kobalt Music Publishing to loop "Tick Tick Boom" in the hours before kickoff and during TV timeouts for the game. The song is also expected to be cut with NFL highlights from the 2007 season—which means almost three minutes of airtime. Not too shabby considering that the price for a 30-second spot during the Super Bowl went for as much as \$3 million this year.

THE DIVAS: MADONNA, MARILYN, SHAKIRA

Maybe. The commercials that end up airing during the Super Bowl can always change—hey, no pressure for that \$3 million, right? But sources indicate that Unilever may feature three fabulous females for its Sunsilk hair products: Madonna, Marilyn Monroe and Shakira. Songs for the spot include "I Wanna Be Loved by You" (Warner/Chappell Music, MPL Music Publishing, Harry Ruby Music), "Ray of Light" (Warner/Chappell, Rondor Music, Mauve Music) and "Whenever, Wherever" (Aniwi Music, Sony/ATV Music Publishing).

Going from dames to drinks, the commercial for Gatorade's new G2 line is expected to feature A Tribe Called Quest (Jive) performing "Can I Kick It," which samples Lou Reed's "Walk on the Wild Side" (Spirit Music).

THE UP-AND-COMERS

Kina Grannis, Landon Austin, Nivia featuring P. Oberoi, the Boss Martians.

Wait a sec—who are these guys? Gran-

nis, Austin and Nivia are the three finalists in the "Crash the Super Bowl" musician challenge sponsored by Doritos. The winner, as determined by online voting, will get a record deal with Interscope Geffen A&M Records, a one-minute music video played in between the game's first and second quarters and \$10,000.

And, praise be, the artists aren't singing about the joys of Doritos. Grannis and Austin are singer/guitarists from Texas; Nivia is a rapper with Indian influences. Starting in October 2007, the contest was open to anyone who wanted to record a performance of a song of their own composition and upload it to MySpace for judging. "Doritos fans are 16 to 24 years old, with tons of interests," Doritos director of marketing Rudy Wilson says. "They love music, and when it comes to music makers and music lovers, there's a great opportunity for us."

As for the Boss Martians, the up-and-coming Seattle rockers' song "Hey Hey Yeah Yeah" will be featured in an ad for eTrade.

But even with tens of millions of half-intoxicated football fans hanging on your every note, it's not easy for an unknown artist to take off after placement in a Super Bowl ad.

The situation is exemplified by the story of Alana Davis, who in 2003 sang a rendition of Crosby, Stills, Nash & Young's "Carry On" for a Super Bowl ad for Sony Computers. Columbia Records released the version as a single the next week; it has sold 4,000 copies, according to Nielsen SoundScan. Davis has since left Elektra Records to create her own label, Tigress Records.

Additional reporting by Antony Bruno and Susan Butler.





With The Brand

JOSH RABINOWITZ josh@grey.com

Idol Considerations

Behind The Star Music Placements, Another Opportunity?

The Super Bowl is imminent: Are you ready for some expensive commercials (oh, yeah, and some FOOTBALL)? In the ad biz, it can be argued that Super Sunday is the second most important event of the year, next to the Cannes Lions International Advertising Festival (the awards show that is advertising's version of the Grammys).

Ever since **Ridley Scott** directed the Apple spot titled "1984" for the Super Bowl of that year, the brand game has changed: massive money, gigantic productions, some highly creative work and usually some nice big, fat, juicy (and even cool) musical usages.

But the same can be said of the ad buys for "American Idol," and as a music guy in this sphere of influence, I am equally attentive during "Idol Time." This year, courtesy of Ford, Coke and AT&T Wireless, it may be as important a destination for ad dollars as the Super Bowl.

If you TiVo "Idol," and study the ads and the music used on them, as I do—I hear you

Ford uses a **Kings of Leon** track called "Red Morning Light" to effectively capture a free-wheelin', free-feelin', Southern indie rock buzz, taking a cue from VW, which used the band's song "Molly's Chambers" a few years ago. Coke uses Canadian blues act **Paul Reddick & the Sidemen's** track "I'm a Criminal" to capture a vigilante dude in a convenience store triple-dipping on his fountain soda.

Spice Girl **Baby Spice** appeared in a Prego spaghetti sauce ad, and Taco Bell licensed the **Joe Jackson** track "One More Time." **John Legend** sings a track off his Target-only CD release. Correspondingly, Target continues to use its ethereal/modernist version of **the Beatles'** "Hello Goodbye," as sung by **Sophia Shorai**, but spelled in ads as "Good Buy" (certainly a good "sell" for Sony/ATV). It's irrefutable that Target has put itself on the map due to its branding campaign, and the musical choices have much to do with it.

Yet amid all that glitz and glamorous star power, it's the original tracks—the underscores, the musical beds, the instrumental threads, the dynamic (and not so dynamic) cover songs, and songs and tracks that sound, feel and groove like something else (but aren't) that still take up the most ad and airtime on an "Idol" media buy.

A few examples are the new ambient track created for the Diet Coke Plus spots (that was composed under the influence thrice removed of **Brian Eno**), the cop theme music used on the Ford Fusion spot (composed under the influence twice removed of "The Mod Squad" meets "Mission Impossible"), the Bank of America spot (in the same sonic ballpark of the first iPhone track "Perfect Timing [This Morning]" by **Orba Squara**, aka **Mitch Davis**), as well as the tracks on Olive Garden, Kraft, Lubriderm and Toyota, among several others. None besides the Diet Coke Plus ad seemed to make any musical impact beyond the spot, nor seemed to have any intention of doing so. Some may call this a lost musical opp, others a simple musical underscore.

Generally, said original tracks were created by established specialists of the sound bite, handymen of the half-minute hymnal or what I call the in-a-musical-minute-madmen. Interestingly, with the changing tides, some who make this music are emigrants from the world of record production, refugees from an oasis going dry. They are hoping to swim in the advertising musical waters of and with the very recent cuts at a variety of labels. Don't be surprised to see more and more émigrés emerge.

Grey group senior VP/director of music Josh Rabinowitz writes a biweekly column.

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KINGS OF LEON

thinking "loser" out there—you will notice that ads do use more originally created and/or produced recordings than existing master recordings. Master licenses exist, and they get a lot of attention, especially when they are of recordings that we all know and love (or hate), found precious (or empty) and meant something else, and now are being used to persuade you to purchase, break through the sonic clutter and perpetrate a vibe that's so memorable that you won't/can't/shan't forget the product it's plugging.

In the Jan. 15 "Idol" premiere and in subsequent episodes, **Amos Lee's** "Sweet Pea," used in an AT&T spot called "Monkey," worked well in that sort of clichéd, "Grey's Anatomy," fun-loving, family-friendly, cutesy kind of way. Lee is an artist from the **Norah Jones** camp, and has KCRW credibility. Other tracks that broke through were Pantene's use of **Natasha Bedingfield's** "Unwritten" and Royal Caribbean International Cruise's use of **Iggy Pop's** "Lust for Life," mainly because, through repeated play, both tracks have become attached sonically to the hip of those brands.

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Latin Notas

LEILA COBO lcobo@billboard.com

Bringing Jesse & Joy To The World

Breaking Into Latin Radio In The States Requires More Than Album Sales

In the mainstream market, radio breaks new acts. In the Latin market, new acts break, and then—maybe—they get airplay.

Witness **Jesse & Joy**. The fresh-faced sibling duo from Mexico released its debut album, "Esta Es Mi Vida," in July 2006.

Despite success in Mexico, where the album has sold more than 100,000 copies and generated four radio singles, there hadn't been any reflective action in the U.S. marketplace.

Only last week did Jesse & Joy hit the Billboard charts for the first time, with their single "Espacio Sideral" entering Hot Latin Songs at No. 46.

The tipping factor may have been the best new artist

Latin Grammy Award the pair collected last November.

But, according to Warner Music marketing VP **Gabriella Martínez**, the making of Jesse & Joy stateside has been a tremendously patient endeavor, in the works for more than 18 months, with most of the focus placed on Internet promotion and visibility on such youth-driven channels as mun2 and MTVTr3s.

"We focused on a very youthful segment because it's so difficult for a new artist to break into the general [Latin] market," Martínez says.

Another early supporter was Verizon, which bet on the relative unknowns by using Jesse & Joy's music in a radio campaign to promote its V-Cast



JESSE & JOY

music store on the West Coast.

But at radio, their acoustic pop/rock garnered only pockets of interest, particularly in Texas and California. On the East Coast, no one played them. Despite that, the audience for "Espacio Sideral" has been building slowly during the past year.

"We were never able to get the single playing everywhere at the same time," Martínez says. "After their Latin Grammy nomination, however, we decided to put everything in the fryer."

Since then, airplay for "Espacio" has been growing gradually, and so have sales. Although "Esta Es Mi Vida" has sold only 7,000 copies in the United States, according to Nielsen SoundScan, momentum has been building since the Latin Grammys, with a couple of hundred copies moving per week.

Things should continue to pick up with Jesse & Joy's current promotional tour, which includes stops in San Francisco, Los Angeles, San Diego and New York, where

they'll play a showcase at an Apple store.

Then, in April, a major carrier will launch a new service with a national campaign that invites users to buy a Jesse & Joy song. A special edition of "Esta Es Mi Vida" is also slated for release later this year.

"We have our souls set on breaking them," Martínez says. "We firmly believe in them." ◆◆◆

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EN BREVE

ON THE ROAD AGAIN

Following the launch of his Viento a Favor tour in 2007, ranchero/pop singer Alejandro Fernández will take the tour through Spain and Central and South America beginning Jan. 31 at Mexico City's Auditorio Nacional. Fernández will play eight dates at the venue, then continue to his native Guadalajara before heading for Panama and Central America in March. He will play 50-plus shows through July in more than 17 countries, including three in Colombia and four in Venezuela. Sponsored by Corona, the Viento a Favor tour shares its name with a Fernández album, although his most recent release is a greatest-hits CD/DVD, "Alejandro Fernández 15 Años de Éxitos." Both are on Sony BMG.

JORGE GOES ELECTRO

Jorge Villamizar, former lead singer/composer of Grammy Award-winning pop trio Bacilos, is putting the finishing touches on his first solo album. WEA Latina will release the currently untitled CD in late spring. The disc was produced by Richard Blair, known for the alternative project Sidestepper, which mixes Colombian rhythms with electronic beats. Sources familiar with Villamizar's new album are describing it as "electro/trova," a mix of electronic grooves and Villamizar's well-crafted, catchy songs, many of which were chart hits. Bacilos split up last year after playing the Viña del Mar Festival in February.

MOVE THE CROWD

Puerto Rican La Mega radio stations WMEG-FM San Juan and WEGM-FM Mayagüez have begun airing "El Circo," a daily morning show taped inside a TV studio. The show, hosted by radio personalities El Gangster and Funky Joe, will feature a live, interactive studio audience that determines most of its content. "El Circo" will be shot on high-definition cameras and can also be streamed via the Internet. La Mega in Puerto Rico belongs to radio network Spanish Broadcasting System. —LC

THE BILLBOARD Q&A?

Not one to bet the future of his business on shrinking album sales, independent publisher Máximo Aguirre is seeking royalties in other kingdoms: film and TV licenses, the Asian market and digital. The Assn. of Independent Music Publishers board member intends to incorporate downloads in a plan to release one or two artists independently through his Máximo Aguirre Music Publishing this year. Though Aguirre hasn't yet signed any artists, he says that the first releases will be digital, with physical as a second step, likely via independent distributors.

What are your plans to release music on your own?

We have a thought-out strategy to do it. We will record 10 songs, but we'll come out with just one on the radio and three online—the single and two more. If you download the radio single, you'll be able to download the other two for half price. . . . We'll wait four months to give that song life and put out another song to radio, a new one, and two songs to accompany it, and repeat the model. This way we can give the consumer three new songs—not ones that came



AGUIRRE

out on an album three months ago.

What are you doing to grow your online business?

One thing we did as an independent company is make our DPD [digital phonorecord delivery] license so that everyone has the option to take our songs, and we

won't serve as a brake to anybody when they want to put our songs online.

The record companies have never wanted to promote people going online to buy songs. That's a big problem, because the Latin audience is a little shy with computers. The songs also aren't online—we have the new releases and a little catalog, that's it.

Right now we have a serious problem, which is that the most important users, the Digital Media Assn., have rejected that they should have to pay a royalty for use of the songs. This has put the whole industry in a state of alert and commotion, because there had been almost a good-faith agreement to pay [for streams]. . . . and now all these companies have decided to renege

on this agreement and feel that they don't have to pay anything. [It's] a stab in the back to the good faith of the publishers, and the publishers will react now probably by denying DPD licenses to the users—not the record companies—to the users like Microsoft, Apple and Yahoo, until we reach an agreement with them.

Have you focused on growing your film and TV licenses?

The synchronizations have become very important, especially in movies. We had a song in the film "Babel"—the movie started with a song by El Chapo [de Sinaloa].

Now we are working on a music library to put on the Internet so that people can look for songs. It will have everything this year: mariachi, merengue, reggaetón, salsa, norteño, banda, every genre of everything we have, so that all the music supervisors looking for songs can find it and send us an e-mail.

We just gave the license for [Chelo's "Cha Cha"] to be recorded in China in Cantonese and Mandarin [by pop artist Aaron Kwok]. . . . After it's released, we'll establish a channel of communication to send songs permanently to [his] label. The Asian market is a great expectation for this year. We have to grow creatively.

—Ayala Ben-Yehuda

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- 22 • Maracaibo, Venezuela
- 24 • Valencia, Venezuela
- 30 • Medellín, Colombia

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- 2 • Bogotá, Colombia
 - 4 • Cali, Colombia
- ### Junio
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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,051,726 \$99.75/\$79.75/ \$49.75/\$29.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Madison Square Garden, New York, Dec. 22	15,130 sellout	Concerts West/AEG Live
2	\$878,602 \$248/\$7.99	BARRY MANILOW Izod Center, East Rutherford, N.J., Dec. 10	10,483 13,527	Live Nation
3	\$760,578 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Wachovia Arena, Wilkes-Barre, Pa., Jan. 5	16,367 two sellouts	Live Nation
4	\$675,180 \$46/\$31	TRANS-SIBERIAN ORCHESTRA Richmond Coliseum, Richmond, Va., Dec. 22	16,156 two sellouts	Live Nation
5	\$674,737 \$43.50/\$33.50	TRANS-SIBERIAN ORCHESTRA Colonial Center, Columbia, S.C., Dec. 23	17,658 two sellouts	Live Nation, in-house
6	\$645,528 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Dunkin' Donuts Center, Providence, R.I., Dec. 20	10,660 sellout	AEG Live
7	\$626,721 \$99.75/\$79.75/ \$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Allstate Arena, Rosemont, Ill., Dec. 16	10,603 sellout	Concerts West/AEG Live
8	\$625,979 \$95.75/\$39.75	CHRIS BROWN, BOW WOW & OTHERS U.S. Airways Center, Phoenix, Jan. 6	11,853 13,355	Live Nation, Haymon Entertainment, in-house
9	\$614,875 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Resch Center, Green Bay, Wis., Jan. 6	15,289 two sellouts	Live Nation, in-house
10	\$609,727 \$89.75/\$69.75/ \$39.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Verizon Center, Washington, D.C., Jan. 5	8,717 sellout	Concerts West/AEG Live
11	\$591,243 \$47.50/\$37.50	TRANS-SIBERIAN ORCHESTRA RBC Center, Raleigh, N.C., Dec. 20	13,729 sellout	Live Nation
12	\$569,169 \$198/\$73	VAN MORRISON Northrop Auditorium, Minneapolis, Dec. 20	4,629 4,752	Live Nation
13	\$562,383 \$89.75/\$69.75/ \$49.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Wachovia Spectrum, Philadelphia, Jan. 10	7,530 sellout	Concerts West/AEG Live
14	\$559,366 \$56/\$26	HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS Blue Cross Arena, Rochester, N.Y., Dec. 16	10,811 sellout	AEG Live
15	\$543,282 \$75/\$37.50	BRIAN SETZER ORCHESTRA, THE DETONATORS Gibson Amphitheatre, Universal City, Calif., Dec. 21-22	11,426 12,142 two shows	Live Nation
16	\$537,966 \$152/\$97/\$57/ \$32	MANNHEIM STEAMROLLER Sprint Center, Kansas City, Mo., Dec. 19	9,618 10,715	AEG Live
17	\$525,563 \$51/\$36	TRANS-SIBERIAN ORCHESTRA Frank Erwin Center, Austin, Dec. 26	11,126 sellout	Stone City Attractions
18	\$506,950 \$45/\$35	TRANS-SIBERIAN ORCHESTRA Sommet Center, Nashville, Dec. 30	13,132 14,529	Live Nation, in-house
19	\$492,771 \$89.75/\$69.75/ \$39.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Joe Louis Arena, Detroit, Dec. 18	7,778 sellout	Concerts West/AEG Live
20	\$487,055 \$62.50/\$57.50/ \$30/\$27.50	UMPHREY'S MCGEE, THE WAILERS, TORTOISE Aragon Ballroom, Chicago, Dec. 29-31	11,625 13,500 three shows	Jam Productions
21	\$470,192 \$45/\$35	TRANS-SIBERIAN ORCHESTRA FedEx Forum, Memphis, Dec. 20	11,924 sellout	Stone City Attractions
22	\$469,995 \$43.50/\$33.50	TRANS-SIBERIAN ORCHESTRA Greensboro Coliseum, Greensboro, N.C., Dec. 19	12,216 sellout	Live Nation, in-house
23	\$468,715 \$47/\$37	TRANS-SIBERIAN ORCHESTRA 1st Mariner Arena, Baltimore, Jan. 6	11,615 sellout	Live Nation, Baltimore Symphony Orchestra
24	\$466,001 \$95.75/\$49.75	CHRIS BROWN, BOW WOW & OTHERS Honda Center, Anaheim, Calif., Jan. 5	6,663 8,175	Live Nation, in-house, Haymon Entertainment
25	\$465,447 \$154/\$99/\$59/ \$30	MANNHEIM STEAMROLLER Pepsi Center, Denver, Dec. 17	7,969 10,307	AEG Live
26	\$464,039 \$45.50/\$35.50	TRANS-SIBERIAN ORCHESTRA U.S. Bank Arena, Cincinnati, Dec. 28	11,357 sellout	Live Nation
27	\$456,209 \$49.50/\$39.50	TOOL, TRANS AM Spokane Arena, Spokane, Wash., Dec. 7	10,292 10,499	Live Nation, in-house
28	\$449,384 \$44/\$34	TRANS-SIBERIAN ORCHESTRA BJCC Arena, Birmingham, Ala., Dec. 31	12,060 13,155	Live Nation, in-house
29	\$447,230 \$47.50/\$37.50	TRANS-SIBERIAN ORCHESTRA I Wireless Center, Moline, Ill., Jan. 4	10,316 sellout	Live Nation, in-house
30	\$446,994 \$90.25/\$80.25	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT Mohegan Sun Arena, Uncasville, Conn., Jan. 12	7,526 sellout	Concerts West/AEG Live, Live Nation, in-house
31	\$446,780 \$43.50/\$33.50	TRANS-SIBERIAN ORCHESTRA CenturyTel Center, Bossier City, La., Dec. 21	11,101 sellout	Stone City Attractions
32	\$445,298 \$89.75/\$69.75/ \$39.75	OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT DCU Center, Worcester, Mass., Jan. 8	7,726 sellout	Concerts West/AEG Live
33	\$444,311 \$75.50/\$61/\$51/ \$41	GOV'T MULE, KELLER WILLIAMS, TEA LEAF GREEN Beacon Theatre, New York, Dec. 28-29, 31	8,095 three sellouts	Live Nation
34	\$441,960 \$125.60/\$73.10	CHRIS BROWN, BOW WOW & OTHERS Mandalay Bay Events Center, Las Vegas, Jan. 4	5,751 8,017	Live Nation, Andrew Hewitt Co., Haymon Entertainment
35	\$434,258 (\$426,010 Canadian) \$137.61/\$76.45	RESOLUTION 2008 Bell Centre, Montreal, Dec. 31	4,852 5,577	Gillett Entertainment Group, Track Live, Bal en Blanc

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

Forever Changed

Celine Dion Rewrites The Book On Playing Big In Vegas

Celine Dion's five-year run at the Colosseum at Caesars Palace in Las Vegas ended Dec. 15 with show No. 717, but Vegas the global entertainment destination and even the way artists approach live performance are forever changed. When they called the show "A New Day . . ." they weren't kidding.

"Celine really changed that town," says Rob Prinz, Dion's agent of 18 years.

The final tally from the 714 shows reported to Billboard Boxscore (OK, somehow we missed three): \$385,115,516 gross, 2,814,577 attendance, dating back to March 25, 2003. These are Rolling Stones-esque numbers in a 4,100-seat theater.

The Colosseum stand was a collaboration among Dion and her husband/manager, René

the matter is we proved something that works in that marketplace, that an artist can sit down in Las Vegas and allow the audience to travel to them instead of the artist traveling to each city."

Building a magnificent venue specifically for an artist and a multiyear run represented a huge leap of faith and a massive investment. And "back then,

very few people were ready to step up for that number to get it done," Prinz says. "It was very expensive. It was \$100 million to build and it was in excess of that to create and advance the show. Now nobody's complaining."

Meanwhile, it's clear that Dion's five-year sitdown in Vegas has not diluted her market worldwide. Concerts West is promoting 70-plus shows in North America, partnering with such Live Nation promoters as Rick Franks in Detroit, Dave Marsden in Boston and Jeff Trisler in Seattle, as well as the late Jon Stoll's Fantasma Productions in Florida.

"Sales are fabulous, grosses are through the roof already," Meglen says. "We've put up 37 shows in the U.S., and we're already over \$50 million gross. In Canada we have 12 shows on sale and we're over \$26.5 million there."

With initial sales beginning late last year, the tour has as much lead time between on-sales and the actual date as the industry has seen in a while, more than a year in some cases. "A lot of people thought we were trying to do something weird [but] there's nothing strange about it," Meglen says. "We wanted to go on sale when the new record came out, when Celine was doing 'Oprah' and all her press and promotions. We just felt that was a natural time to take advantage of the publicity and the public awareness, nothing other than that."

Which means it wasn't about the promoter trying to get ticket revenue in the bank well in advance of the date, Meglen asserts. "Everybody talks about things like we were trying to get all the ticket money upfront," he says. "I wish we got all the ticket money, but the lion's share of it the buildings hold on to. [We're] not seeing that money yet, or very little of it."



Angelii; AEG Live touring arm Concerts West and its co-president John Meglen; and Caesars. "It was a huge risk, and you've got to credit René for having that vision and the people at Caesars and AEG for buying into it," Prinz says.

Meglen says that Celine at the Colosseum changed the paradigm. "We hope artists will look at that and see they don't just have to tour every year or couple of years; they can do something else," he says. "Celine did a tour, took a break, went and did a residency. Now that's over, she does a tour. It's really given a new option to 'live' for an artist."

While it's easy to play Monday morning quarterback today, five years ago the concept wasn't so well-received by the touring business. "We definitely took a chance on something that 99% of the industry said we would fail on," Meglen says. "But the real truth of

TEE IT UP FOR SAL: The inaugural Sal Bonafede Memorial Golf Classic is set for Feb. 11 at the Trump National Golf Club in Palos Verdes, Calif. Sponsored by Provident Financial Management, the tournament is in honor of tour producer/promoter Sal Bonafede, best-known as the director of Neil Diamond's hugely successful world tours, who died in his sleep last Feb. 14.

Bonafede produced Diamond's tours for more than 20 years, the last several in partnership with Jeff Apregan. All proceeds from the tournament will go to the Bogart Pediatric Cancer Research Program, the Lange Foundation (an animal rescue organization) and Nordoff-Robbins Music Therapy. For further information, contact Barbara Karrol at 310-282-5151.

biz For 24/7 touring news and analysis, see billboard.biz/touring.

LAURA RAUCH/POLARIS



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Independent Living

Hip-Hop Artists Find Big Rewards At Smaller Labels

Reading the New York Times a few weeks ago, one line in a piece about the changing face of hip-hop caught my eye. Bay Area MC Turf Talk told the paper that he “love[s] the independent money,” but, if you asked him, “[he]’d say, ‘Turf Talk wants to go major.’ Because you can always come back to independent.”

For many years, signing to a major label was the period at the end of an artist’s career sentence. Recently, however, many musicians are discovering robust lives after signing to one of the big four, and have even started using majors much like indies were used for many years—as a stepping-stone to something greater.

While this is occurring across genres, the trend seems to be most prominent in hip-hop.

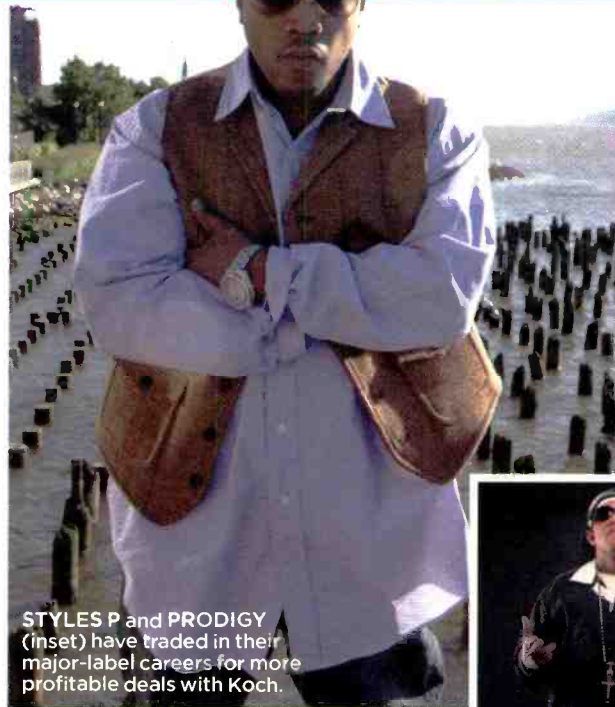
Mos Def left Geffen for Downtown Records; DMX headed to Bodog Music after parting ways with Def Jam. The label that seems to be reaping most of the benefits of the major-label exodus is Koch, which released records by Mobb Deep member Prodigy, Project Pat and Styles P in 2007. Koch will also release new records by Foxy Brown and Bubba Sparxxx in 2008.

“At Koch, we have the ability to do many of the same things a major could,” senior VP of marketing John Franck says. “We can take a track to radio and work with MTV, but we’re also in a position to give artists a lot of personal space and creative freedom.” Such perks haven’t translated to huge numbers, though. Pro-

ject Pat has moved 51,000 copies; Styles P, 65,000; and Prodigy, 68,000 units, according to Nielsen SoundScan.

Devin Horowitz, founder/CEO of hip-hop indie Nature Sounds, points out that numbers like those, which might mean sudden death for an artist on a major, aren’t as much of a crisis at an indie. “Our overhead is a fraction of the overhead costs at a major,” he says. “Dollar for dollar, we’re just as effective as a major, but without all the extra costs.”

These days, even big sales can’t guarantee an artist’s position at one of the big four. “The marketplace has changed, and the shrinking retail business makes it much harder for majors to recoup their expenses. I’ve seen artists get dropped



STYLES P and PRODIGY (inset) have traded in their major-label careers for more profitable deals with Koch.

after selling half a million records, because the major has just gone too far in the hole,” Franck says.

And when those artists get dropped, they can sleep soundly knowing there are plenty of labels willing to catch them. “It’s a great deal for us, because the major has spent the money already, and we don’t have to do as much development,” says Horowitz, whose label roster includes

such former major-label rappers as Pete Rock and Mobb Deep member Havoc.

“We use whatever the artist got out of the former major to our advantage,” Franck adds. “Many of the artists come with a pre-existing fan base due to the brand they built up on a major, and we definitely use that.”

“The fans are also happy to see an artist start working with an indie,” Horowitz adds. Koch,

for its part, says that fans tend to respect its artists because of its reputation as a “street label,” which is especially strong in Southern rap scenes.

Possibly the biggest victors in this whole equation are the rappers. Project Pat says that he prefers Koch to former label Sony because “Koch is more focused on the urban market, and majors just want you to cross over. They push you to expand your fan base, and you risk alienating your old fans. If you don’t have a hit, you’re screwed. But with Koch, not only is the money better, but I can make music for my fans.”

When asked about his recent transition, newly indie Mos Def pulled no punches. The artist’s final Geffen album, 2006’s “True Magic,” was barely publicized, incensing the rapper. “It’s awesome and a better situation all around,” he says. “Slavery is over.”



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STYLES P: SHAREF ZIYADAT; PRODIGY: RAYON RICHARDS



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- The New York Times

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DIGITAL BY ANTONY BRUNO

Next-Level Living Room

Will Apple TV Control The Home Streaming Experience?

A memo to all iPod-dock stereo manufacturers—your time is up.

That goes for you, Logic, and you, Emerson, and even you, Sony.

The harbinger of your doom—the new Apple TV. That's right, the device at the hub of Apple's new digital movie rental service is also kicking open the door to a whole new way of enjoying music in the home—iPod not included, or needed. It's the latest and most high-profile example of an ongoing effort to bridge the living room home entertainment system with Internet-based digital content.

To date, the experience has been all about the iPod, hence the proliferation of devices aimed at porting the iPod to the living room. Some are simply a set of speakers, others are tabletop boomboxes and even full-fledged stereo systems with iPod docks.

But all are clumsy stopgap solutions that simply replace one physical medium—the CD—with another—the iPod. The Apple TV shifts gears and allows users to access digital entertainment content right from the source—iTunes. Previously, it only was able to stream movies and music stored on a connected computer. Now it allows users to rent movies and buy songs by connecting to iTunes directly, in addition to its computer-streaming capabilities.

To be sure, the Apple TV is



not breaking new ground here. You can stream or down-

load movies from Amazon's UnBox service, Netflix and even the Xbox 360. There are even more solutions to stream digital music directly off the Internet—from Sonos to Squeezebox to a number of new Rhapsody-enabled home entertainment appliances.

But Apple CEO Steve Jobs does have a nose for timing, and this evolution of the Apple TV is his way of saying now is the time to start focusing on the living room.

Jobs' decision could be influenced by recent iPod sales. While the iPod clearly is winning the portable device battle and continuing to dominate that space for the foreseeable future, its sales and revenue growth are beginning to show signs of maturity.

During Apple's last fiscal

quarter, which ended Sept. 27, the company sold slightly more than 50 million devices. That's a 31% year-over-year growth, but far less than its previous annual increase of 75%. And many of those sales are from existing iPod owners replacing their old devices, not necessarily new buyers.

But for better or for worse, it takes a Jobs keynote (at the recent Macworld confab) to anoint the next big thing in digital entertainment. With the living room as the new focus, expect a lot more attention on and activity from those already targeting that space.

RealNetworks' Rhapsody is perhaps the most aggressive on the digital music front. In the last three months, the company has made a concerted effort to extend support for its music subscription service beyond speciality devices like the Sonos or Squeezebox to more mainstream devices from such brands as Denon, Philips and even home automation system manufacturer Control4.

"For us, it's about pushing the envelope with labels and manufacturers to deliver on this promise of the jukebox in the sky," Rhapsody head Michael Bloom says, "whether on the Web or at home in the living room, or ultimately in the car."

While this has long been Rhapsody's master plan, last year's merger with MTV's Urge for the joint venture Rhapsody America provided the much-needed momen-

tum and funding to get this ball rolling. For parent company RealNetworks, music is just the front door. Once established, RealNetworks also plans to distribute its own video, games and other content content services.

Another strong player is Microsoft, with its Xbox 360 game platform. Using videogames as a Trojan Horse of sorts, Microsoft hopes the Xbox 360 will eventually play a similar role to the in-home digital entertainment experience for which Apple has positioned the Apple TV.

It already has a good head start. According to NPD Group, Microsoft has sold more than 9 million Xbox 360 units worldwide. Through the Xbox Live Marketplace, users can rent and download movies and TV shows at largely similar prices and with content from largely the same studios as the new Apple TV. Apple, however, has additional content deals with 20th Century Fox, Universal and Sony Pictures, which Microsoft does not. Additionally, the Xbox has access to only around 300 films at a time. The Apple TV plans for 1,000 films by March.

But while the Xbox clearly trumps Apple TV in terms of videogames, it's sorely lacking in music content. Microsoft has said its long-term plan for Zune does include making for-sale and subscription-based tracks available on the Xbox Live Marketplace, but the industry is still waiting for that to take place.

As for Apple, its next logical step would be to add a streaming music subscription service. It's already dipping its toes in the movie rental market. Granted, there's a big difference between the concept of renting movies versus "renting" music to today's consumer, but if Apple introduced such a service, it would make the living room a much more musical place.

BITS & BRIEFS

PAY IT BY EAR

Classical music label Naxos is working with technology company Digonex Technologies to implement a variable-pricing model on its digital downloads. Digonex's technology dynamically changes the price of a song or album based on how many people are buying it. Naxos plans to test the system with about 100 titles on an as-yet-unnamed digital retail site.

create a personal "diva" and accessorize the avatar with clothes, shoes and hairstyles. They then can enter photo shoots and compete against other players online to earn virtual currency and points, which can be spent on new clothes and other accessories. The game also includes clips of Beyoncé's songs, including "Beautiful Liar" and "Green Light."

DIVALICIOUS DOWNLOADS

Beyoncé continues her mobile gaming run with the new "Fashion Diva" game, created in partnership with Walt Disney Internet Group's Starwave Mobile division. The mobile game includes an online social networking element where players trade images and otherwise interact with Beyoncé's Deréon clothing line, created with her mother Tina Knowles. Players can

YOU ALL TUBE

A new Pew Internet study shows that 48% of Internet users regularly visit video-sharing sites like YouTube, and that traffic to these services have doubled in the last year. Men outnumber women by about 10%, and the largest age group using these sites is in the 18-29 range—a 70% penetration rate. In terms of buying power, 60% of those visiting sharing sites earn \$75,000 or more per year.



LENDING LIBRARY

Peer-to-peer has a new meaning—Pod-to-Pod, or iPod-to-iPod anyway. With the new miShare, iPod owners can swap entire music libraries at the press of a button. The device acts as a docking port connecting two iPods of any kind, and allows users to swap the latest song played, photos, videos, podcasts or any other stored content.

Hold the button down longer and it will initiate an entire library swap, providing the copying iPod has enough storage. Songs take about 10 seconds each, videos up to 30 seconds.

The miShare will be available later this month for \$100. —AB

YAHOO! MUSIC FEB 2 2008 TOP 20 STREAMS

The tune is the embattled diva's 16th Billboard Hot 100 hit and her 13th to reach the top 40.



On the Hot Dance Club Play chart, she's unstoppable—she's currently riding her eighth consecutive top 10 single with "Breakin' Dishes."



1	ALICIA KEYS	No One J	2,554,384
2	TIMBALAND	Apologize MOSLEY/BLACKGROUND	2,009,825
3	COLBIE CAILLAT	Bubbly UNIVERSAL REPUBLIC	1,575,549
4	JORDIN SPARKS	Tattoo JIVE	1,519,573
5	BRITNEY SPEARS	Piece of Me JIVE	1,449,678
6	CHRIS BROWN	Kiss Kiss JIVE	1,239,732
7	RIHANNA	Hate That I Love You SRP/DEF JAM	1,211,017
8	MATCHBOX TWENTY	How Far We've Come MELISMA/ATLANTIC	1,040,662
9	FERGIE	Clumsy A&M/INTERSCOPE	1,038,924
10	SOULJA BOY TELL'EM	Crank That (Souja Boy) COLLIPARK/INTERSCOPE	1,025,064
11	FLO RIDA	Low POE BOY/ATLANTIC	996,100
12	TAYLOR SWIFT	Tear Drops On My Guitar BIG MACHINE	988,420
13	BABY BASH	Cyclone ARISTA	952,295
14	J. HOLIDAY	Bed MUSIC LINE/CAPITOL	931,295
15	BRITNEY SPEARS	Gimme More JIVE	906,046
16	NATASHA BEDINGFIELD	Love Like This EPIC	861,345
17	RIHANNA	Don't Stop the Music SRP/DEF JAM	830,052
18	MILEY CYRUS	Start All Over WALT DISNEY	822,198
19	JONAS BROTHERS	S.O.S. HOLLYWOOD	816,399
20	WYCLEF JEAN	Sweetest Girl COLUMBIA	808,300

The top 20 audio and video streams (combined) for Dec. 22, 2007 through Jan. 18, 2008. Source: Yahoo! Music

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STATE OF THE INDUSTRY DEBATE:

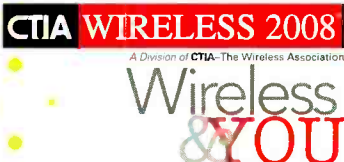
Content owners, wireless operators and technology innovators will face off on a wide-range of topics including ease of use, customer control, marketing, business models and merchandising. This will be a no-holds barred tour de force of content vs. distribution vs. capabilities.

CELEBRITY Q&A:

Mobile Entertainment Live! always brings stars to CTIA who are heavily engaged in wireless content. Past participants include: rap pioneer **Chuck D**, the legendary **Ray Manzarek** of The Doors, entertainment icon **Quincy Jones** and Matchbox Twenty's **Paul Doucette**. Stay tuned for who will take part in this year's event!

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A \$ong And A Prayer

Christian Copyright Licensing International Finds Revenue For Publishers

The pennies aren't coming from heaven—but close enough. They're coming from churches worldwide that reprint copies of Christian music, adding up to more than \$172 million distributed to music publishers during the last 19 years. Christian Copyright Licensing International is the organization licensing and collecting the royalties.

But CCLI is doing more than counting the pennies. This company, which is little-known outside the Christian music realm, is educating church administrators—ever so gently—about copyright law and providing publishers access to more than 200,000 churches representing 100 Christian denominations in 24 countries. And its online SongSelect is servicing nearly 60,000 subscribers who select from nearly 200,000 songs—about 100,000 with lyrics—to download from 4,500 copyright owners.

Copyright law exempts churches from paying performance royalties for their worship services. But the churches aren't exempt from paying for reproductions of compositions, like bulletin inserts, songbooks and visual projections of the songs. So Portland, Ore.-based CCLI launched in 1988 to educate churches about copyright law, to help protect them from infringement claims and to encourage a greater use of songs. It offers nonexclusive services for an administration fee.

One of the first things CCLI did for the initial 120 publishers it represented was to conduct a survey. It learned that about 56% of the churches at the time were engaged in some form of copying songs, CCLI president/CEO **Howard Rachinski** says.

Today, the company estimates that there are about 300,000-325,000 U.S. churches. About half of them—145,000—are now licensed with CCLI in the United States. Rachinski figures that about 180,000-250,000 U.S. churches are actually copying songs for their own use.

"It's an awareness and an educational process," Rachinski says. "We help explain that when a church bought a hymn book, royalties were already paid to songwriters. Now that they're making their own copies, there has to be a way to fairly pay owners of songs."

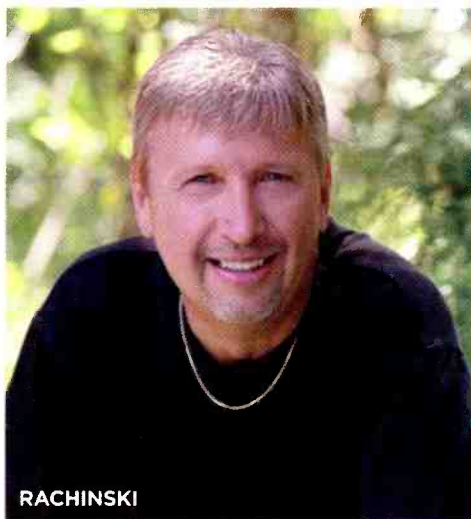
To spread the word, CCLI participates in conferences and uses direct-mail tools. Each year, the U.S. office sends about 500,000 mail pieces, mans a customer service department that handles 100,000 calls and staffs a sales department that deals with another 75,000 calls from churches asking for information, Rachinski says.

CCLI offers a "church copyright license" with scaled annual fees based on the number

of church members. The rates range from \$49 to \$4,260, with about 75% of the churches paying \$170 or less annually, Rachinski says.

Just from the North American church copyright licenses last year, CCLI distributed more than \$15 million to publishers, he adds. That revenue has grown consistently by about \$1 million per year in distributions.

This online service generated roughly \$4.7 million in North American distributions last year, Rachinski says. For this service, CCLI



RACHINSKI

has its own proprietary player so the user can transpose the digital music, e.g., change keys in which the music can be performed.

CCLI also offers mobile licenses (traveling ministries or individuals who use their licenses in more than one location), event licenses (conferences, crusades or camp meetings) and video licenses (movies or videos used to enhance sermon points).

The most prolific change that Rachinski has seen during the last few years is the increased use of multimedia tools. A few years ago, 30%-40% of U.S. churches used computer storage retrieval to project visual copies of songs during a service. As of last November, 61% of the churches used computer projection and 14% used slide or overhead projectors.

The number of Christian music publishers also continues to grow.

"An interesting phenomenon over the last five to 10 years is that churches have become their own publishing company—creating their own songs, creating their own music," Rachinski says.

"That's where we'll probably see most of our growth now, with the churches that have a very strong music program," he says. ●●●

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From left, PLÁCIDO DOMINGO, ANNA NETREBKO and ROLANDO VILLAZÓN perform in Berlin; the recording of the event is a top Arkivmusic seller



Retail Track

ED CHRISTMAN echristman@billboard.com



Reprise, Not Requiem

At Growing Online Classical Retailer Arkivmusic.com, Digital Still Means Physical

While most music stores have learned not to be overly dependent on CDs, one says the format is still its bread and butter. That store, of course, is an online outlet serving the niche genre of classical.

Arkivmusic.com, which generated \$8 million in sales last year, will go digital some day, according to Arkivmusic president Eric Feidner, who co-founded the store.

"But the fact of the matter is that to date our customers really want to buy CDs," Feidner says. "Classical is not the same as other genres. The customers buy full works, not tracks; they want uncompressed music, full liner notes and the actual disc."

Since it began six years ago, Arkivmusic, which now employs 15 staffers, has enjoyed steady growth, including a 30% pop last year, according to Feidner. Its goal is to carry every classical album in print and then some. Currently, the store offers 82,000 titles on CD, DVD, Super Audio CD and DVD Audio.

"It's all about the niche," Feidner says. "If we had built just another online music store that sold all genres, I am guessing we would not be around today."

Helping to keep costs down, consumer fulfillment is handled directly from the warehouse of distributors and classical labels like Allegro, Koch Entertainment, Naxos and Qualiton.

One element that is driving sales is its own ArkivCD operations, which produces CDs on demand with original artwork of out-of-print titles licensed from all four majors and about two dozen independent labels, but even that aspect of the operation is done in others' warehouses.

"We ship ArkivCDs from two locations," Feidner says. "Our own production equipment and servers are housed at one of our distribution partners, and another segment of the catalog is produced and fulfilled by a third party that specializes in just-in-time manufacturing."

Last year, the Arkiv CD operation accounted for 10% of sales, he reports.

The company has reissued some 5,000 titles, which can take 24-48 hours to manufacture. "We produce booklets that are 50-100 pages or 200 pages, all in high-glossy

material," Feidner says. "It looks like the regular CD packaging."

While the titles are designated as Arkiv-CDs on the Web site—so customers will understand why fulfillment will take longer—all albums are issued using the original record labels and catalog numbers.

In addition to its growing reputation among classical music lovers, other traffic drivers include affiliated partnerships with top classical radio stations, which link their playlists to the store.

Last year's best sellers include "Christmas Tradition" from Canadian Brass; "The Berlin Concert: Live From the Waldbühne" from Plácido Domingo, Anna Netrebko and Rolando Villazón; "Works of Igor Stravinsky"; "Deutsche Grammophon's Essential Beethoven Box"; "Music for Compline" from Stile Antico; "Welcome to Vienna" from Beverly Sills, Julius Rudel and the London Philharmonic; and "Pavarotti's Greatest Hits."

In building the Arkivmusic store Feidner and his partners' backgrounds have served them well. Feidner and his brother Jon came from Tower Records. Jon, who now serves as GM, was previously VP of online operations at Tower.

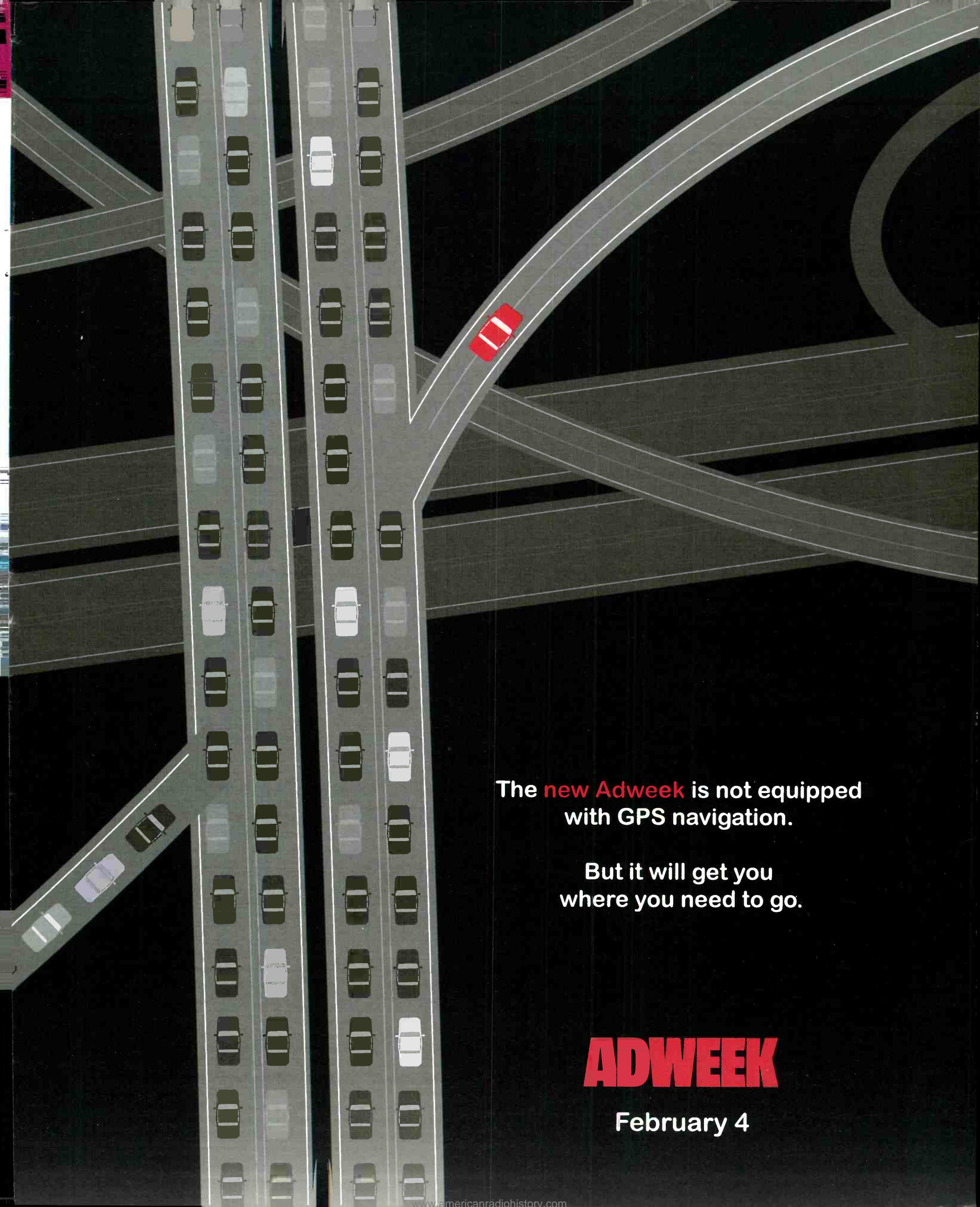
Also, Eric Feidner and his two other partners worked at early online CD retailer Music Boulevard—COO Brian O'Connor was head of operations at Music Boulevard, and chief technology officer Mike Heckler was senior software developer at Music Boulevard.

Their experience in classical and online shopping led them to address in the store's design the peculiarities of searching classical music. Arkivmusic allows customers to browse by composers, conductors, performers, ensembles, operas and labels. Also, titles can be searched by format, on-sale and clearance sale, new releases and iTunes.

Since the company has been built on a bootstrap, "we don't bother putting extra features on the site until we find a demand for it," Feidner adds. "For example, we didn't start allowing sampling until this past year. So while we are a little bit behind, we didn't see a demand for it."

After all, a lot of the store's business comes down to "recordings that people knew they wanted but just couldn't find," he says. ●●●

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ADWEEK

February 4

Table Turned

Italian Umbrella Group Split Threatens Lobbying Effort

MILAN—The Italian biz's efforts to secure a range of music-friendly legislation is at risk after major-label representative FIMI quit the umbrella lobbying group.

Il Tavolo Della Musica (the Music Table) consists of eight organizations that have been working together on assorted initiatives since June 2006. Its most significant achievement has been an agreement for the Ministry of International Commerce and the National Institute of Foreign Trade to pay up to 60% of labels'—and 90% of Il Tavolo's member organizations—costs at foreign trade fairs in 2008 (billboard.biz, Dec. 12, 2007).

FIMI's resignation, effective Dec. 31, came via an open letter from president Enzo Mazza to Il Tavolo coordinator Giordano Sangiorgi, who also is president of indies' group Audiocoop.

Mazza took offense to a statement by Sangiorgi attributing the recent domestic dominance of the country's album charts to "18 months of work by [Il Tavolo's] members in creating greater awareness, both of our country's musical culture and of the invasion by foreign products."

Mazza saw that as an attack on the major labels. "It's absurd that [Sangiorgi] should use an organization which is meant to represent the views of all its members as a political loudspeaker," he says.

Sangiorgi says he is "shocked by Mazza's reaction" and hopes he will reconsider his position. Il Tavolo "will reconvene after MIDEM and decide what to do," he adds. "We'll try and extend

membership to other groups."

But some of the existing member organizations are far from happy. Il Tavolo's other members representing independent labels, PMI and AFI, share Mazza's position.

"This isn't the right place for Sangiorgi to say these things," PMI president Mario Limongelli says. "He should take a step back and allow someone else to take over as coordinator of [Il Tavolo]. If he doesn't, and FIMI stay out, then we may well follow suit."

So too would AFI, whose president Luigi Barion says that Il Tavolo "is apolitical, and we were therefore irritated by Sangiorgi's comments. We actually left last year, when we discovered that Sangiorgi had invited new groups to join without informing us, but we later returned to the fold."

One of the groups to which Barion took exception was the left-leaning Italian Recreational and Cultural Assn. Its Il Tavolo

'Sangiorgi used the organization as a political loudspeaker.'

—ENZO MAZZA, FIMI



representative Carlo Testini says he supports Sangiorgi.

"FIMI's exit harms the music industry more than it harms [Il Tavolo]," he says.

In the meantime, the organization's ability to present a united front is in disarray, despite Mazza's pledge to "continue to work alongside AFI and PMI in our dealings with both the government and the parliament's culture commission."

In addition to the long-awaited Music Bill (Billboard, Aug. 4, 2007), the industry's other key campaign is the renewal of the tax credits scheme included in the government's 2007 budget (Billboard, Jan. 20, 2007). This allows labels with annual revenue of less than €15 million (\$22 million) to write off up to €100,000 (\$147,000) on new acts' first and second releases.

A Ministry of International Commerce representative declined to comment.

Even without the split, the chances of getting the Music Bill through parliament—where Romano Prodi's ruling center-left coalition has a wafer-thin majority—appear slim. But Mazza, who expects "good news" on the tax breaks issue shortly, remains hopeful it will appear on the statute books this year.

"I know we said that last year," he says. "But that's the Italian political situation for you."

'I'm shocked by Mazza's reaction.'

—GIORDANO SANGIORGI, AUDIOCOOP



BAKER

GLOBAL BY LARS BRANDLE

Secondary Standoff

Managers, Agencies Split On Ticket Resales

LONDON—Artist managers' attempts to cash in on the United Kingdom's spiralling secondary ticket market have been strongly criticized by some of the sector's key players.

On Jan. 10, the U.K. government's Department for Culture, Media and Sport (DCMS) issued a report on "ticket touting" (scalping), calling on secondary-ticket vendors to clean up their act, join forces with event organizers and become self-regulated.

The report was welcomed by the Resale Rights Society, a new artist manager-led body that hopes to regulate and monetize the sector for artists. However, some key online players see the RRS as providing unwanted interference.

"The RRS has come to us and said, 'We'd like a percentage of your sales,' but given us nothing in return," says Joe Cohen, CEO of Sealwave, a leading online secondary ticket firm. "That's not how the world works. We're always happy to talk with RRS, but if they want to get into secondary ticketing, they have to bring something to the table."

Started in December, the London-based RRS is an ini-

tiative of the Music Managers' Forum. RRS chairman-elect Marc Marot says it seeks uniformity and consumer protection through the introduction of a "kite-mark" approval system for selected legitimate Web sites that offer the RRS a share in the proceeds of resold tickets.

Marot, manager of Yusuf Islam and Paul Oakenfold, estimates there are 240 online secondary ticket agencies in



the world, but "only a tiny proportion offer money-back guarantees and security."

TixDaq, which collates data on Web-based ticket sales, estimates the U.K. secondary ticket market for music events is worth £200 million (\$395 million) in annual gross revenue.

Marot declines to discuss the size of share that the RRS seeks, but says, "We want a practical solution which will

satisfy all parties. This could well be the beginning of a sea change for the industry."

But the RRS could be sailing into stormy waters, says Eric Baker, founder/CEO of ticket exchange Viagogo, which has agreements with several live-music partners including the Dutch arm of Live Nation.

Viagogo has operations in the United Kingdom, Germany and the United States. Baker says it handled "hundreds of thousands" of resold ticket transactions worth "tens of millions of pounds" last year.

Baker claims the RRS' argument is deeply flawed. "[It's] no different to saying that if you had a used Ford car, you should pay Ford a tax when you sold it," he says.

Some in the live sector are also concerned about the RRS stance. "It's misguided," says Melvin Benn, managing director of promoter Festival Republic. "The rank profiteering that goes on, which RRS will only encourage, is an abuse of what we do as promoters."

However, the U.K.'s Assn. of Secondary Ticket Agents—whose 46 members include leading physical-ticket agen-

cies but not online operators Viagogo or Seatwave—has welcomed the RRS (billboard.biz, Dec. 7, 2007).

ASTA members already agree to a code of practice, submitted to the DCMS committee as a suggested blueprint for self-regulation, ASTA executive director Graham Burns says.

The DCMS report described voluntary solutions like those offered by the ASTA and RRS as "infinitely preferable to statutory regulation." It also expressed reservations about "criminal law being used as a way of supporting organizers' efforts to select the audiences for their events." Burns says the ASTA has now agreed in principle that "all members will subscribe to the RRS scheme and plow money back into the industry."

"We feel the secondary companies are making a substantial profit," Marot says. "It's better that money is repatriated back to artists, agents, promoters and artist managers."

Additional reporting by Tom Ferguson and Juliana Koranteng in London.

GLOBAL BY JULIANA KORANTENG

IMPERFECT COPIES

Dutch Authors Looking For Common Ground

European authors' organizations are keenly observing an unlikely collaboration between U.S.-based Creative Commons and one of its supposedly sworn enemies, Dutch collecting society Buma/Stemra.

The two are conducting a state-funded one-year Creative Commons pilot in the Netherlands. The experiment, which has attracted little publicity since its low-key launch Aug. 23 last year, is the first of its kind to involve a recognized collecting society.

The scheme invites interested Buma/Stemra members to sign works over to Creative Commons licenses for noncommercial use. In common with other European collecting societies, the exclusive contract that members sign with Buma/Stemra would normally prevent them from assigning registered works to Creative Commons.

The Dutch government is funding the experiment as part of a three-year research program, launched in 2005, into how Creative Commons licenses can affect the creative sector.

"The grant surprised us," Buma/Stemra senior policy adviser/public affairs manager Willem Wanrooij says. "But I am afraid [the government] might have no idea of what it is dealing with."

The Dutch government, Wanrooij says, sees Creative Commons "as a new kind of licensing mechanism, ignoring the fact that rights-holders might be giving away their rights for free and have no control over their use."

In a statement, the Dutch Ministry of Education, Culture and Science described the pilot as "in line with the growing need of creative people to distribute their own works through digital networks."

Paris-based CISAC, representing 219 authors' organizations worldwide, has long condemned Creative Commons for giving the anti-copyright movement ammunition. But it is monitoring the pilot's progress in case it finds harmony among local composers—especially emerging talent willing to offer works online in exchange for wider exposure.

"It's an emotional subject," CISAC director of legal affairs David Uwemedimo says. "We accept the free will of individuals to do what they wish with their intellectual properties. But [Creative Commons] has a seductive message; it is encouraging young creators to recede their global rights in perpetuity."

The trial's aim, Creative Commons' Netherlands project head Paul Keller says, is "to improve the situation of individual authors by investigating how far to combine collective licensing [as practiced by Buma/Stemra] and individual licensing as advocated by [Creative Commons]."

Wanrooij says that "usage excludes anywhere you—or the online service you use—receive financial compensation, directly or indirectly." Although declining to disclose the participants or exact numbers until the pilot ends, he adds that no more than 15 members are involved, with "between 30 and 40 songs taken out of



WANROOIJ

Buma/Stemra's administration and published under a temporary [Creative Commons] license."

Wanrooij admits that Buma/Stemra had misgivings about the scheme, but bowed to pressure from the ministry, which had expressed that collecting societies needed to be innovative about works licensed for digital uses.

Creative Commons previously lobbied the government to allow it to investigate how local rights owners could use its licensing. "We'd also had queries from our own members,"

Wanrooij says. "A few wanted us to explore these new ways of licensing."

Amsterdam-based Keller predicts "other collaborations in Europe before the end of this year."

Interested observers of the Dutch trial include the United Kingdom's MCPS-PRS Alliance. "We recognize some individuals may want to license under a [Creative Commons] license and are considering if and how this option could be provided to our members in the future," a representative says.

Creative Commons co-founder Lawrence Lessig says that collecting societies' concerns about the impact of the experiment are unfounded, noting that Creative Commons "stipulates that if licensees violate even one of the rights agreed to, the whole agreement becomes void and the rights-holder can sue in the Dutch courts."

Long term, Lessig adds, conflict with collecting societies must end. "If that continues," he says, "the people who really are against copyright will win."



LESSIG



KELLER

GLOBAL NEWSLINE

>>>MTV STRIKES VPL DEAL

MTV has struck a new Pan-European rights deal covering payment for the use of music videos from independent record labels. The multiplatform deal, replacing and expanding upon one made three years ago, has been struck with London-based Video Performance Ltd., sister company to rights collecting society Phonographic Performance Ltd. The deal now covers 50 MTV channels, an increase of 25 from the previous agreement, and also covers online and mobile use for the first time. Repertoire involved is licensed from VPL's indie members in the United Kingdom—numbering more than 1,500 companies—together with videos from members of 15 other European collecting societies.

—Tom Ferguson

>>>WARNER ADDS 679

Warner Music has acquired 679 Recordings, home to British urban acts the Streets and Kano and alt-rock band Mystery Jets, for an undisclosed sum. The label becomes a wholly owned division of Atlantic Records U.K. Founder Nick Worthington remains as managing director, reporting to Warner Music Europe president John Reid and Atlantic Records U.K. president Max Lousada. Staff will relocate to Atlantic's offices in Kensington, London. The label is also changing its name to Sixsevenine. Warner Music U.K. previously had a stake in the label, which launched in 2001.

—Andre Paine

Adrian Pope stresses that the new pact "is a global deal, [but] applicable to the rights we have for each label or artist by territory."

—Tom Ferguson

>>>MBO AT PINNACLE

Senior management at leading U.K. independent distributor/exporter Windsong/Pinnacle has completed a buyout from parent company Arvato Services, a subsidiary of German media giant Bertelsmann. The management buyout of the company—based in Sidcup, England, southeast of London—was led by Windsong/Pinnacle chairman Sean Sullivan and finance director Andy Leonard-Myers. Details of cost and funding were not disclosed. Pinnacle distributes some 400 labels in the United Kingdom, including Anti-/Epitaph, Cooking Vinyl, One Little Indian, Putumayo and Rykodisc. According to a statement, Pinnacle will now look to expand its offerings to cover marketing and promotion support, strengthen its digital services and extend reach into European markets.

—Tom Ferguson

>>>PROMOTER CAMUS BOUGHT BY WARNER

Warner Music France has acquired tour production and promotion and booking company Jean-Claude Camus Productions. Camus has promoted and produced shows for major French artists since 1957, including Sheila, Patrick Bruel and Johnny Hallyday,

who is touring next year, as well as such international acts as the Rolling Stones, Madonna and Michael Jackson. Camus Productions will continue to represent non-Warner acts and remain under the leadership of founder Jean-Claude Camus, but will work closely with Warner's French labels.

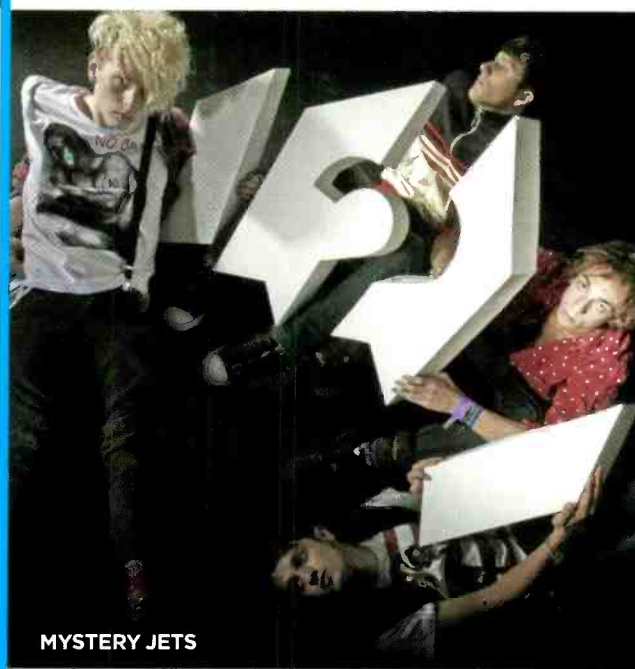
—Andre Paine

>>>FROG IN THE PLAYGROUND

Danish label Crunchy Frog has signed a distribution deal with Stockholm-based Playground Music for the Scandinavian and Baltic territories. According to Copenhagen-based Crunchy Frog managing director Jesper Reginal, the deal includes Crunchy

Frog's entire catalog and covers Lithuania, Latvia and Estonia in addition to Denmark, Norway and Sweden. Previously, Crunchy Frog has handled its own distribution other than in the United States, where it goes through Rykodisc. Crunchy Frog is home to quirky pop/dance act Junior Senior and rock trio Powersolo. The first Playground release is the self-titled fourth album by the Tremelo Beer Gut on Jan. 28.

—Charles Ferro



MYSTERY JETS

>>>APPLE GAINS DRM-FREE PIAS TRACKS

Brussels-based Pan-European label group/distributor PIAS has struck a global deal with Apple's iTunes service that will see more than 44,000 tracks added to its digital rights management-free iTunes Plus offering. The tracks come from PIAS' own labels' rosters and from 200 independent labels it represents, which include Domino, Fat Cat, Independiente and Palm Pictures. PIAS Entertainment Group director of digital and business development

.biz For 24/7 global news and analysis, see billboard.biz/global.

LAST.FM
CO-FOUNDER

Martin Stiksel

Can ad-based streaming help take Last.fm to the next level?

CBS thinks it has the answer for free, ad-supported music.

The company's decision to make the newly acquired Last.fm social network a free, on-demand service shows the TV and radio giant feels ad-supported music services on the Web have legs. To a degree.

The Last.fm music-based social network was a big hit among music fans, acquiring some 20 million unique monthly users even though it limited most major-label music to 30-second clips. During the last year, and primarily since CBS bought the company last May for \$280 million, Last.fm has been striking deals with major and independent labels to turn those 30-second clips into full-song streams. Last week's announcement is the public unveiling of the resulting upgrade.

But as potentially lucrative as ad-based streaming may be, the details of the Last.fm deal prove labels still want sales. Last.fm users can listen to songs only three times before being prompted to buy the track, which Last.fm will facilitate by linking to existing digital retailers like Amazon, iTunes and 7digital. An existing subscription tier remains in beta, letting users stream unlimited tracks for \$3 per month.

Last.fm co-founder Martin Stiksel spoke to *Billboard* about how Last.fm hopes to make a bigger dent in the online music world.

There are other free and paid streaming music services out there. What makes Last.fm's new service unique?

We're layering content on a community that already exists. There is a lot of user-generated content on Last.fm already—things like events, journal posts, artist biographies, pictures, chats. What we've now done is bring the content itself. Everything there is to do with music can now be done in one central place. The on-demand music part was the last missing piece.

You've been making deals with the major labels for on-demand music for some time. What took so long for the official announcement?

It was partly to do with getting all the possible content together for this launch, and it was worth it. The search continues and we'll strike more deals, but we wanted to have the largest collection of licensed music for this kind of service before launching.

Is Last.fm fundamentally an ad-supported business, or is your goal to upsell users to the subscription service that's still in beta?

We really want to monetize music in every possible way—be it ad-supported, prompting them to purchase the music or based on subscription. We want to tap into

the whole monetization ecosystem for music. Ad-supported is the best opportunity currently, but we're not going to rely on just one thing.

Was this the original vision for Last.fm before the CBS acquisition came along?

When we called ourselves Last.fm, there was a little cheeky arrogance involved. We thought if you really see our concept through—giving people a home for their favorite music—it will be the ultimate place to go. So, it is essentially where we wanted to end up. We're very happy it turned out like this.

Was the acquisition by CBS a necessary step to achieving that goal?

It has definitely helped us on a variety of levels. We're obviously a much more serious partner now that we're not only a startup. We're part of a larger corporation. The company's going to be around. A lot of the labels are hesitant to strike deals with startups where they don't really know what's going to happen with them—are they going to be taken over by a competitor and so forth. By having this partnership with CBS, we're taken much more seriously in this respect.

Also on the ad-supported [aspect] specifically, we can use the existing relationships that CBS has with advertisers and use them for monetizing music in this model.

The free streaming element of Last.fm is limited to three streams per song. Why?

It was part of our negotiated deals with the record labels. It's way better than having 30-second samples. It's way better than having rubbish sound quality for previews. We wanted to make sure people would get the songs in good quality and full songs, full albums and full discographies.

Is the limit there to drive track sales?

That's part [of it]. We're prompting people at every stage where they listen or confront music on Last.fm to also purchase it. If it's easy and cheap, they'll do it. But we're going to work with labels on what we can do there. As we prove the validity of the service, we hope to extend this free play limit.

What's a better number?

We will be working to extend the limit to whatever's possible. But we needed to accept the limit to show that it will work. One of our missions is to free the music for the consumer. There shouldn't be any barrier between the content and the fans. There is so much music in there that if you hit your limit, we can point out other songs that you should listen to. So you shouldn't really run out of music to listen to on Last.fm.



So is this the new radio?

First, it's complementary to what's already out there. Radio is a great local business. It has great local personalities and building great playlists and DJs doing great jobs. We don't want to question this at all. What we're doing is giving an alternative to people who want to be in control of their entertainment and choose what they listen to. It's maybe what radio was supposed to be at the very beginning, when a bunch of niche broadcasters were broadcasting to each other, before the consolidation came and everything moved into large conglomerates.

Is there a mobile element to this?

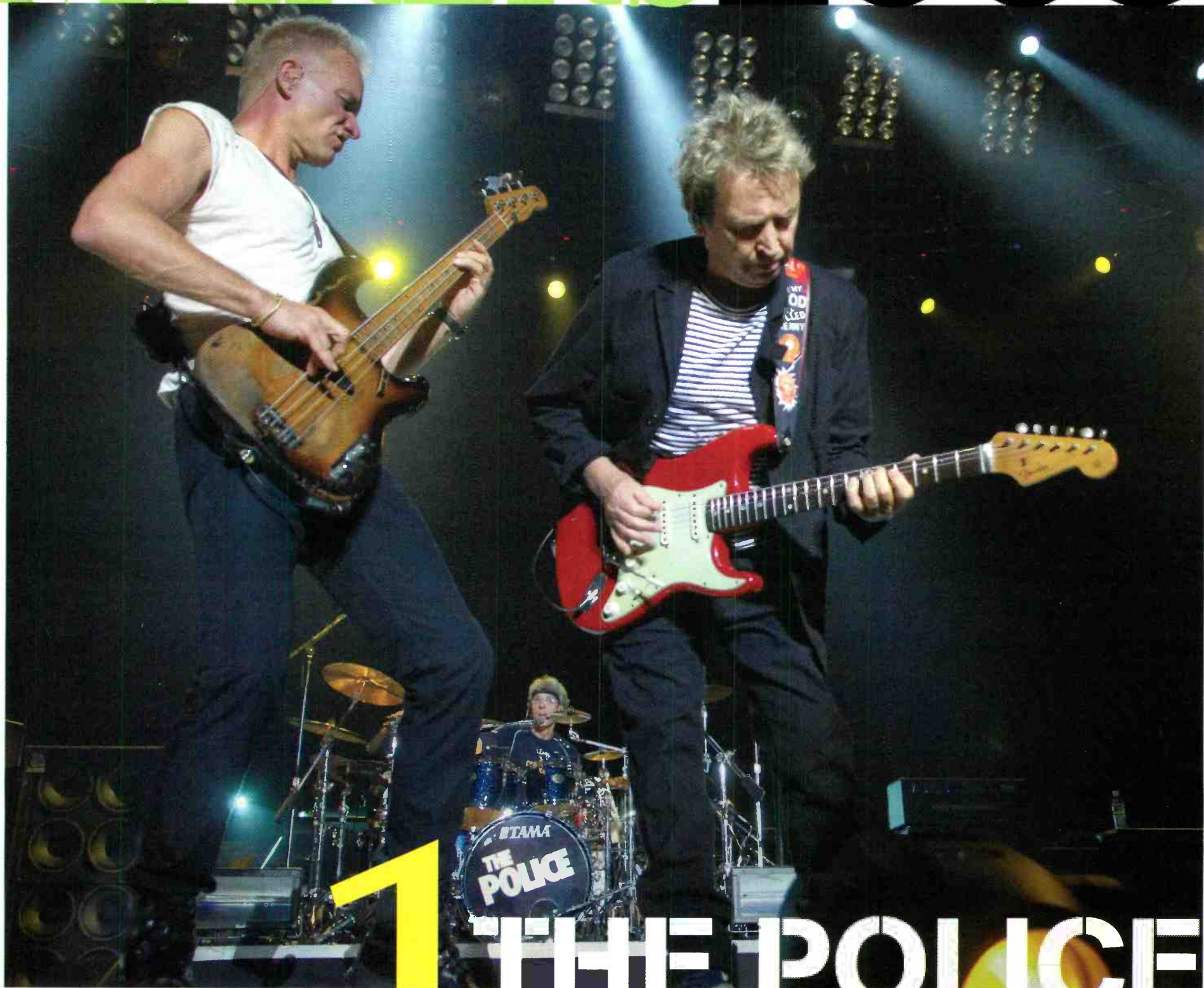
Mobile music was supposed to be the biggest thing, but so far has failed to materialize. But when it does, we'll be there. As bandwidth gets more ubiquitous and people can tap into all sorts of different networks to access the Internet, the lines will start to blur. With things like the iPhone, that's already happening. It's very interesting when music becomes totally portable and becomes more than just the iPod. If you have access to any music at any time, there's really no need to own it.

What's going to be the secret to the success of Last.fm?

There are a number of factors, not only one secret. One is that we're bringing everything in the music spectrum together in one place. You don't need to leave the site to trigger different services and features. We also have a unique recommending and community-driven system, which is helpful with a large catalog. What does it help you if you have over 3 million songs on iTunes if you don't find what is relevant for you? Recommendation and navigation of content is absolutely crucial and one of our major growth factors.

We want to tap into the whole monetization ecosystem for music. We're not going to rely on just one thing.

MONEY MAKERS 2008



DAVE NELSON/EXPRESS U.K./ZUMA PRESS

IT WAS A GREAT YEAR FOR SOME: FROM REUNION TOURS TO KIDDIE TV STARS, BILLBOARD CRUNCHES THE NUMBERS TO REVEAL THE TOP 20 ARTIST EARNERS OF 2007

1 THE POLICE

\$207,848,465.35

The Police tour that no one thought would ever happen came through in magnificent fashion, easily finishing as the top-grossing tour of 2007 at more than \$236 million, according to Billboard Boxscore. The band's shows drew more than 2.1 million fans last year, and the tour was overwhelmingly the primary driver on a No. 1 Money Makers ranking of \$207,848,465.35. A conservative estimate of tour merchandise revenue, the lion's share of which goes to the



The start of something big: The Police's **ANDY SUMMERS, STEWART COPELAND** and **STING** (from left) opened their reunion tour May 28, 2007, at General Motors Place in Vancouver.

JUSTIN TIMBERLAKE **2**

\$130,469,334.35

Justin Timberlake has successfully transitioned from a bubble-gum popster to a mega superstar in recent years. In 2007 alone, the former 'N Sync heartthrob's 2006 sophomore album, "FutureSex/LoveSounds," which was rereleased as a CD/DVD set last November, sold 1.6 million copies in the United States. As if that wasn't enough, Timberlake became the first male solo artist this decade to place six singles from the same album in the top 40 on the Billboard Hot 100 last year. Most recently, the singer took in \$126.8 million and drew more than 1.6 million people worldwide for his FutureSex LoveShow trek, which was the third-highest-grossing tour of the year.

GENESIS **4**

\$113,812,043.30

For the reunited Genesis, 2007 was all about its first outing with frontman Phil Collins since 1992. Ninety-six percent of its income came from the Turn It On Again tour, which played stadiums in Europe and packed arenas in North America, grossing more than \$109 million and finishing second only to the Police, according to Billboard Boxscore. Meanwhile, a robust reissue series through Rhino and a live album from the '07 dates helped spur record music sales of 380,000 units, according to Nielsen SoundScan. There was even a lavish coffee-table book, "Chapter & Verse," chronicling the band's story in its own words. Ringmasters were not a factor for the band during the calendar year.

THE ROLLING STONES **3**

\$118,304,448.60

When the Rolling Stones finally put a cap on their massive A Bigger Bang tour, the tally was a staggering \$558,255,524, according to figures that tour producer Michael Cohl divulged to Billboard. That makes A Bigger Bang far and away the top-grossing tour of all time. Based on the data already submitted to Billboard from previous Bigger Bang dates, that puts the gross from the European Stones makeup dates of 2007 at \$133.2 million, with some 1.2 million in attendance. That level of attendance likely generated another \$20 million in merch sales to add to the Stones' considerable coffers. Of course, the Stones are still in the record business, too. The band sold 598,000 albums in the United States in 2007, the biggest seller being the 2004 hits package "The Best of the Rolling Stones: Jump Back '71-'93," which shifted 140,000 units.

JOSH GROBAN **5**

\$82,378,826.60

Quietly released in early October, Josh Groban's "Noel" was a ubiquitous holiday souvenir on its way to becoming the top-selling album of 2007, with U.S. sales of 3.7 million units. "Noel" became the first album since 1991 to hold the Billboard 200's No. 1 slot for five straight weeks with gains in each of those frames, and set a record for the longest tenure at No. 1 for any of the six Christmas albums that have topped the list in its 51-year history. Groban's catalog titles shifted another million-plus copies, and 1.1 million digital sales generated major income as well. The pop vocalist's '07 trifecta was rounded out by \$40.7 million in box-office receipts, proving he can fill arenas with ease.



TIMBERLAKE

>>> band, is in the \$40 million range.

Organizers knew they had a winner on their hands with a Police reunion tour, but even they were pleasantly surprised by the reception. "It's a bit of a cliché to say the tour surpassed every expectation," says Bill Zysblat, partner in RZO Productions, co-producer of the tour with Arthur Fogel and TNA International. "However, if ever a tour has, this one did."

The tour was not only the highest-grossing trek of 2007, it may have been the best-orchestrated, from the trio's much-hyped Grammy Award appearance to the live-performance webcast press conference that followed, to a well-conceived global route that included arenas, stadiums, vintage ballparks and key festivals like Bonnaroo. Much strategizing went into a challenging routing that necessitated several options in most every region, with demand dictating the size of the venue.

Considering the exclusive nature of the tour and that demand had been building for more than two decades, the band was actually conservative on ticket pricing, rarely topping \$250. The Police's top-grossing stop was two sellouts at London's Twickenham Stadium last September that grossed \$15.4 million.

"Gauging demand [and] venue selection and setting ticket prices are, of course, the foundation of a tour," Fogel says. "In the case of the Police it was somewhat more challenging, given the length of time since the band had been away. I don't think there is any doubt given the results that the strategy and execution lined up as well as one could hope."

In retrospect, 2007 may have been the perfect year for the band to take its victory lap, even as the tour rolls on around the globe in 2008. The previous year was relatively crowded with megatours, with U2, the Rolling Stones and Madonna all generating headlines and box office. And while there has been no announcement, even the chance there could be a Led Zeppelin reunion tour is attracting all the attention this year.

But as a marquee rock attraction in 2007, the band was virtually unchallenged. Interest in the tour also no doubt spurred album sales: The Police sold 677,000 units in the United States alone in 2007, 332,000 of which came from a self-titled, double-disc best-of via Universal Music Enterprises.

The Police will also surely appear on next year's Money Makers list, as the act has dates on the books extending into the summer. At press time it was playing sold-out stadiums in Australia, the band's first appearance Down Under since 1984.



Latin #1 **MANÁ**

\$36,325,811.50

Maná had a rock solid '07 for album and tour grosses, making it the highest-ranked Latin act in the Money Makers survey. Most impressive: touring receipts of more than \$37.4 million. The group's digital commerce (413,000 downloads, 400,000 digital tracks) zoomed past its CD sales tally (390,000), proving Maná's adaptability in an ever-changing business climate.

THE POLICE: KEVIN MAZUR/WIREIMAGE.COM; TIMBERLAKE: MORENA BRENGOLA/GRAZIA NERI/POLARIS; MANÁ: JESUS DIGES/EFEE/ZUMA PRESS



MERCHING FORWARD

The big Billboard Boxscores get all the attention, but a well-merchandised tour silently prints money.

Our top Money Makers list doesn't include tour merch numbers, but ever-expanding merchandise lines represent a lucrative income source for touring artists. If a band is selling lots of tickets, that generally translates into packed merchandise tables, with top-tier acts and high-profile tours like the Police reunion trek generating per capita spending of \$15-\$20 at shows.

Depending on the level to which they're exploited, retail, online, direct-to-consumer and third-party licensing opportunities are broad and deep.

The good news for artists is that when it comes to merch, the revenue equation is tilted solidly in their favor, with bands typically keeping more than 50% of gross revenue. Once under the radar, tour merchandising—and merchandising in general—is now an integral part of most of the current rash of 360 deals on the table. And in a music business where certain revenue streams are rapidly deteriorating, merch revenue now finds itself frequently in the spotlight.

"As a revenue stream merchandising has always been significant," says Norman

Perry, president of Anthill Trading, the Live Nation division that oversees merchandising and li-

censing for such acts as the Rolling Stones, the Police, AC/DC and David Bowie. "I think that over the last decade the media has used [merch] as an add-on to a lot of sentences that begin or end with 'the record business doesn't earn the money that it used to,'" Perry adds. "I don't think there's an act that I've ever worked with that didn't consider merchandise to be a significant aspect of what they were presenting to their fans. Perhaps other people trying to participate in that revenue stream has become the story."

According to industry sources, teen pop generates the best revenue, by genre, in the concert merchandising world, with tours like this year's High School Musical 2 and Hannah Montana often running up per capita spending of \$15 and gross revenue of as much as \$250,000 per show.

Beyond that, proven superstar arena attractions like Bon Jovi, Bruce Springsteen or U2 generally rack up in the \$12-\$15 per-head range. The longer an act has been out of the market—i.e., the Police and Genesis from this year's list—the higher the per caps.

The general rule of thumb has arena-

level hard rock and country acts typically generating between \$8 and \$10 per head. Boomer AC acts that tour every year are known for being in the \$3-\$5 range, and urban/R&B acts are between \$2-\$6.

As careers globalize and new touring markets are tapped, opportunities arise. However, these new fans often aren't trained in the T-shirt badge of honor tradition that North American and Western European nations audiences have lived by for decades.

"Former Eastern Bloc countries, or places like Asia or India specifically, those audiences do not buy to the same extent as audiences in North America and Western Europe do," Perry says. "But in time, as we've seen in places like South America, people become accustomed to merchandising—official merchandising, that is—being available for the bands."

Of course, anywhere in the world, tour merch revenue is "still a function of how many people you put through the turnstile," Perry says. "A merchandiser can't sell a T-shirt to an empty seat. The more successful the show, the more people want to memorialize it."

And, when it comes to concerts, people still want to memorialize them with a concert T. "I can't speak for other industries, but in the concert market [per caps] have been not only steady, but we've seen growth," Perry says. —Ray Waddell

ROD STEWART

\$67,360,510.45

10

Last year, nearly 800,000 fans still thought Rod Stewart was sexy enough to buy a \$120 concert ticket, earning him the No. 5 spot on Billboard's top tour tally. Boomers remain transfixed by Stewart's shows ("Who do you think is paying these prices?," Metropolitan Talent co-CEO John Scher told Billboard) and are still buying up his albums. Stewart "Fooled Around and Fell in Love" to the tune of a No. 13 peak on the Hot Adult Contemporary Songs chart and grossed another \$7 million in recorded-music sales, parlaying his boffo cover album business (2006's "Still the Same...") grabbed the top slot on the Billboard 200) into an 84% concert-sellout rate.

'HANNAH MONTANA'

\$64,161,324.20

11

That's no body double, folks: "Hannah Montana" is the real deal. The first "Hannah Montana" soundtrack sold 1.3 million in 2007, and the follow-up, "Hannah Montana 2/Meet Miley Cyrus," sold 2.4 million last year. Both debuted at No. 1 on the Billboard 200. The Disney Channel show—which snags 5 million viewers per week—also spawned a tour that generated \$24.4 million and counting, according to Billboard Boxscore. It created an odd combination of Cabbage Patch Kid hysteria and "Ed Sullivan Show" weepiness, thanks to angry cries from parents who felt ripped off by the ticket-buying process and kvelling teenage girls who were unable to see their heroine due to extraordinary demand.

NICKELBACK

\$55,617,563.40

12

There is a good reason a prominent music blog snarkily bestows the "Nickelback Award for Inexplicable Durability" on mainstream rock records that spend weeks on the chart: Nickelback is the patron saint of bands that never seem to run out of gas. This year marks its second time in the top 20, despite the fact that the band hasn't released a new album since 2005 smash "All the Right Reasons," which has sold 2.2 million copies in 2007 alone and 6.5 million overall. The band also did well in the ringmaster market in 2007, bringing in almost \$3 million in revenue from that source. Critics be damned: Nickelback's not going anywhere.



MILEY CYRUS as Hannah Montana

KENNY CHESNEY

\$81,205,353.45

6

When Kenny Chesney says, "We are the epitome of a live act," he isn't kidding. As country's top touring artist, Chesney grossed \$71.2 million in 2007, fourth among all touring artists, according to Boxscore. The country singer played festivals, arenas, NFL stadiums and amphitheatres while touring behind last year's "Just Who I Am: Poets & Pirates," which has moved 1.8 million units in the United States. In a mega-sales week last September, "Poets & Pirates," the follow-up to 2005's "The Road and the Radio," debuted at No. 3 on the Billboard 200, behind rappers Kanye West and 50 Cent, and at No. 1 on Top Country Albums.

Caesars Palace residency "A New Day..." She also released French album "D'elles," which bowed in May at No. 1 in Canada and France, and English set "Taking Chances" in December, which had a No. 3 Billboard 200 debut, and whose title track gives Dion ownership of the most top 10 hits at AC. She says, "I don't ever want to be bored with show business and going onstage." With a 100-stop global tour launching Valentine's Day, who has time?

RASCAL FLATTS

\$68,723,785.90

9

The country trio must "feel good" after a massive year that saw it sell 3.13 million albums, more than 1.6 million of which were from the Billboard 200/Top Country Albums chart-topper "Still Feels Good." The group's overall CD sales total was the fifth-best of the year, according to Nielsen SoundScan. From a digital standpoint, Rascal Flatts was also the top seller of the four country acts in the Money Makers top 20, with sales of 3.7 million tracks. To boot, its Boxscore gross of \$47 million was good enough for 12th on the year-end chart.

TIM MCGRAW

\$69,965,497.20

7

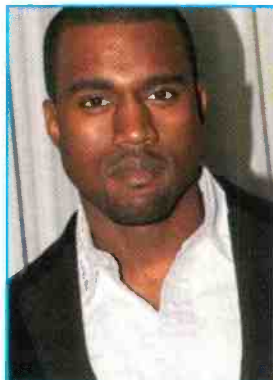
It's not enough that he's married to Faith Hill—Tim McGraw also had to score a top 10 tour (Soul2Soul II) and a top 10 country single ("I Need You") with her last year. On his own he also tallied a No. 1 ("Last Dollar [Fly Away]") and a top five hit ("If You're Reading This"). The second year of the McGraw/Hill tour grossed more than \$52 million, taking the two-summer total to more than \$141 million, according to Boxscore. That's enough to make it the top-grossing country two-season tour. McGraw's 2007 album "Let It Go" benefited from all the tour exposure, scanning 1.3 million copies last year. (He sold 2.4 million units overall.)

CELINE DION

\$68,982,770.30

8

Celine Dion capped 2007 with the finale of her five-year reign as Las Vegas' leading lady—raking in \$69 million last year for a total swag of \$400 million for



KANYE WEST

\$35,407,907.45

Hip-Hop #1

Kanye West is the top hip-hop artist on the Money Makers survey thanks to impressive CD and digital sales (particularly an astounding 4.7 million digital tracks and more than 1.8 million ringmasters). Touring only brought in north of \$280,000, but look for West to hit the road in full force this year.

FAITH HILL**\$49,281,938.70****13**

For the lovely Faith Hill, 2007 was all about hitting the road—\$44 million of her total came from her Soul2Soul II tour with her husband, fellow country singer Tim McGraw. After announcing that this would be the last time he and Hill would tour together, fans snapped up tickets for the tour's 43 shows, making the outing the 10th-highest-grossing tour this year. Despite incidents with grabby fans and stolen jewelry, income from the tour far outweighed Hill's profits from record sales, digital tracks and ringmasters. Her greatest-hits set, released Oct. 2 after several delays, has sold only 220,000 units.

'HIGH SCHOOL MUSICAL 2'**\$48,473,803.35****14**

After its predecessor, "High School Musical," finished 2006 as the No. 1 album, it's no surprise that the soundtrack to "High School Musical 2" is also an overachiever. After bowing at No. 1 on the Billboard 200 with 615,000 copies sold, it finished as the No. 6 album of the year (with 2.9 million copies sold) and has spent nearly four months on the charts. A concert tour that began in '06 with the cast did solid biz too, grossing \$22 million. Look for the "High School Musical" franchise to remain the most popular kid on campus in 2008, as "High School Musical 3," with all major cast members returning, is scheduled to be released in theaters in October.

BON JOVI**\$48,335,176.95****15**

Bon Jovi was front and center this summer and fall thanks to the album "Lost Highway," which bowed atop the Billboard 200 in June with 292,000—the band's first No. 1 there since 1988's "New Jersey." The effort went on to move more than 1 million units in 2007. Digital sales were also robust, with 2.8 million tracks sold and nearly 405,000 ringmasters. Demonstrating its continued touring draw, the New Jersey band blew through a 10-night run to open the Prudential Center in Newark, N.J., before embarking on a Canadian tour through the end of the year. Road receipts for the year were nearly \$33 million, according to Boxscore.

BRUCE SPRINGSTEEN**\$48,025,868.20****16**

Bruce Springsteen keeps piling up bucks the old-fashioned way: touring, touring and touring. A run with the E Street Band that was just getting under way in the fall of 2007 grossed \$38.5 million in support of the Boss' new album, "Magic." With little assistance from radio, the set shifted 897,000 units; a concert set, "Live From Dublin," and steady catalog sales added another 567,000 to the total. For a veteran artist, Springsteen enjoyed uncommon digital success as well, selling 1.6 million tracks in '07. And with arena and stadium dates booked well into the summer, he is a sure bet to be higher up on this list in 2008.

CIRQUE DU SOLEIL'S 'DELIRIUM'**\$47,549,844.85****17**

Cirque du Soleil's first arena show, "Delirium," which launched in 2006, proved it still has legs—without the aid of mass media. With multiple-night runs throughout cities in North America, the visually stunning "Delirium" rung up \$59.4 million and drew more than 679,000 fans in 2007, according to Boxscore. "Cirque du Soleil creates such unique product on every project that they touch, they expand your

**Jazz #1****MICHAEL BUBLÉ**
\$35,407,907.45

Jazz and adult contemporary are often dwarfed by bolder, brasher genres, but they're still big business for this Canadian crooner, who sold more than 2.5 million albums and 1.7 million digital tracks in '07. Ringmaster sales were negligible, but touring grosses of \$11.2 million were nothing to sneeze at.

imagination," Live Nation VP Brad Wavra says. Six singers and musicians, 12 dancers, nine acrobats and three actors occupy the stage simultaneously, and "Delirium" boasts 21 songs from the Cirque du Soleil catalog. The show was the sixth-top-grossing trek on Billboard's 2007 year-end tally.

ROGER WATERS**\$45,465,491.75****18**

Backed by a six-piece band, which included his son Harry on Hammond organ, Pink Floyd principal Roger Waters grossed \$53.2 million in 2007 from touring "The Dark Side of the Moon" in its entirety. Waters first tested the "Dark Side" concept during a 2006 European summer tour, followed by North American shows that fall. "The comments from an overwhelming number of people that saw the show was that it was the best show they've ever seen in their life," agent Barbara Skydel of the William Morris Agency said of the '06 trek. Waters performed at last year's historic Live Earth global concert series, and he will headline the closing night of the 2008 Coachella Valley Music & Arts Festival.

TOBY KEITH**\$44,627,832.95****19**

"Big Dog Daddy," indeed. Toby Keith not only owns his own label, Show Dog Nashville, and a growing chain of saloons—his I Love This Bar & Grill has locations in Oklahoma City and Las Vegas—he scored

two top five country airplay singles in 2007, including the No. 1 "Love Me If You Can." Meanwhile, the Ford Trucks spokesman grossed slightly more than \$33 million on the road last year (ranking No. 19 for the year, according to Billboard Boxscore) and sold 1.5 million records. His most recent studio album, "Big Dog Daddy," sold 650,000 units in 2007 and debuted at No. 1 on the Billboard 200, his third No. 1 on the tally. And his "A Classic Christmas" scanned 280,000 copies.

LINKIN PARK**\$44,315,864.10****20**

Prior to last year, Linkin Park fans hadn't seen the band in concert since 2004. That pent-up demand, aligned with a new album, proved to be a winning combination for the rock act in 2007. To promote "Minutes to Midnight," its first album in four years, Linkin Park resurrected its festival-style Projekt Revolution tour, which featured My Chemical Romance, Taking Back Sunday, HIM and others. The album, co-produced by group member Mike Shinoda and Rick Rubin, debuted at No. 1 on the Billboard 200 last May and has sold 2.6 million copies in the United States, according to Nielsen SoundScan. It was the seventh-biggest-selling album in 2007.

Reporting by Keith Caulfield, Jonathan Cohen, Mariel Concepcion, Ann Donahue, Cortney Harding, Katie Hasty, Jessica Leikemann, Mitchell Peters, Chuck Taylor, Ken Tucker and Ray Waddell.



HILL

MAKING MONEY MAKERS

The Money Makers chart is the most comprehensive report card of its kind, utilizing proprietary data from Nielsen Music, Billboard's Boxscore archives and this year adding master ringtone sales from Nielsen MobileScan to chronicle the industry's top-revenue-drawing artists.

The table calculates aggregate sales for albums, digital tracks and masterpieces for each artist from the first sales week of 2007 (which ended Jan. 7) through the last tracking week of the calendar year (ending Dec. 30), and combines the estimated take from those products with box-office results from the same period.

Billboard Research manager Gordon Murray compiled this annual report. Nielsen Music special projects manager Deborah Schwartz compiled album and digital track sales from Nielsen SoundScan and radio detections from Nielsen BDS, while Nielsen MobileScan GM Paul Leakas aggregated the RingMasters data. Billboard Boxscore chart manager Bob Allen compiled the data from tour grosses with an assist from Ray Waddell, executive director of content and programming for touring and live entertainment.

Sales data is not confined to current albums and charting tracks or RingMasters, but represent every title available for each artist during the tracking period.

Each artist's album units are multiplied by \$9.70, which represents a blended wholesale price for front-line CDs and catalog, although Billboard does acknowledge variable pricing, with lower costs associated with many catalog titles, as well as albums by developing artists. Album sales are not confined to CDs, but represent all configurations, including digital downloads.

Digital track sales are multiplied by \$0.70, assuming the predominate price point of \$0.99, less merchant's margin. We multiplied master ringtones—those that actually sample an artist's recording, rather than polyphonic ringtones—by \$1.30, a common wholesale price, according to a survey of labels and distributors. Since music sales used to build this chart are based on wholesale values, we similarly credit each artist with 85% of gross tour receipts. That figure is based on the industry-standard assumption that 15% of a date's ticket sales go to promoters and venues, but as is the case with album values, Billboard understands that established artists with long track records will command better terms than newer acts do.

The ranks listed under each revenue column show each artist's standing in that particular revenue category. Justin Timberlake, for example, ranks fourth in digital tracks and boxscore, 10th in RingMasters and 23rd in album sales. In any column where an artist's rank was lower than No. 100,

no rank is assigned, but revenue from that category still applies to the artist's overall total.

The box-office revenue that earns Cirque du Soleil's "Delirium" the No. 18 slot on Money Makers comes solely from "Delirium" and no other Cirque attraction. Thus, album sales from that show alone were used to calculate the troupe's album dollars; as no digital tracks or ringtones from that recording are available, we've indicated those two columns were not applicable.

As a point of reference, this table includes a column showing each artist's standing in radio plays at all formats that Nielsen BDS monitors, but, since artists are not compensated for airplay, this category has no bearing on the Money Makers rankings.

Sharing 10th place in boxscore are the husband-and-wife team of Tim McGraw and Faith Hill. Since they co-headlined their Soul2Soul II tour, we credit each artist with 100% of the tour's take.

Roger Waters' album, digital track and ringmaster sales are based on his own recordings and do not reflect sales generated by Pink Floyd. The casts of "Hannah Montana" and "High School Musical 2" are considered acts for purposes of this table, although Billboard acknowledges that "Hannah" star Miley Cyrus shares billing on the Disney Channel show's second soundtrack.

Rhapsody. iTunes. ABC. Starbucks. YouTube.
SARA BAREILLES Parlays Her Performance Savvy Into A Love Song
To Alternative Ways Of Hitting The Charts

Little Voice, BIG DEALS

By
Ann Donahue

Here's the point: SARA BAREILLES' live shows set the stage for a big breakout when Rhapsody came knocking.



Sara Bareilles was, shall we say, at a disadvantage. ■ It was May 10, 2007. Her debut album, "Little Voice," wouldn't be released on Epic for another two months, and she was opening for Aqualung at the Fillmore in San Francisco. She was a virtually unknown singer/songwriter about to perform for an audience that was increasingly twitchy to hear the headliner. ■ But once she started her set, the restlessness vanished. She performed her final song, "Gravity," to a coulda-heard-a-pin-drop enraptured audience, which exploded into applause the second she finished. And fortunately for Bareilles, a converted Aqualung fan in the audience recorded a video of the song and uploaded it to YouTube. ■ It's this video that Scott Greer, Bareilles' product manager at Epic, plays to the uninitiated. "When I was pitching people, I'd say, 'Hey, you've got to check out this artist on YouTube,'" he says. "I would show it to everybody. When you see her live, she makes believers."

In one deal after another, Bareilles' engaging performance style has led to nontraditional ways of breaking through to a new audience. From a start on iTunes to a tremendous surge thanks to a recent ad for Rhapsody (see chart, page 31), in the six months since her album, "Little Voice," was released, Bareilles has combined old-school stage chops with new-school platforms to great returns.

The singer/songwriter's biggest success that combined these two elements came last December. A catchy clip advertising Rhapsody's availability on TiVo opens with Bareilles performing "Love Song" at a piano in the living room of a Rhapsody customer, while he wanders around in a towel getting ready. He flips from "Love Song" to Cool Kids performing off their "Black Magic" EP—and lo and behold, the Cool Kids appear in the other corner of the living room. The response to the ad was immediate—the week after it aired, sales of "Little Voice" more than doubled from the previous week to 15,000, according to Nielsen SoundScan. Two weeks after airing, it almost doubled again, to 27,000 copies, and as of January, 206,000 copies of the album have been sold, and Bareilles sits at No. 18 on the Billboard 200. Digital downloads of "Love Song" also soared, and now total more than 776,000.

"I have never seen a record react this way off a spot," Epic head of marketing Lee Stimmel says. "It got us to another audience than what we thought of as the traditional

singer/songwriter audience. The Rhapsody spot is on Viacom properties only—MTV, Comedy Central, Nickelodeon even—and what it told us, clearly, is that there is a pop audience for this record. This is a record that resonates with kids and young adults. The single sales exploded, which tells you even more that it was a pop-driven consumer."

The temptation, of course, is to call Bareilles an overnight success—and just like all overnight successes, it wasn't as easy or as random as it may seem. "We parked this album in the top 50 before we had impacted radio in any way," Greer says. "This is the story of an artist breaking the unconventional way. It was about finding the right champions and putting her in front of them."

Among the early champions was iTunes, where the combination of a three-song sneak peek EP and executives seeing Bareilles open for Aqualung generated enough interest for "Love Song" to be named the free download of the week. The designation earned her placement on the front page of the iTunes store, as well as a mention in the e-mail newsletter that gets sent out to consumers. In early July, "Little Voice"—with a discounted \$6.98 price point—became the No. 1 album on iTunes.

"This is a record that when people got the song for free or discovered the song for free, they would then go deep into the record and buy it," Stimmel says. "We sold lots of records early on, versus the single. I've never seen a record with nothing else driving it—except



the shows she did—do the numbers she did, and all digital.”

“Love Song” is a good standard-bearer for the rest of “Little Voice”—with Bareilles’ engaging piano playing, full-force vocals and hey-that’s-a-little-darker-than-the-uptempo-indicates lyrics. Tracks like the hooky “Bottle It Up,” heartfelt “Gravity” and bluesy “Fairytale” could bust out of the traditional AC singer/songwriter mold and, like “Love Song,” could cross over to other genres.

To work the big-box retail side, Bareilles performed for executives at Barnes & Noble, Borders and at a convention for Target employees. All three retailers responded in kind, with the album getting priority placement in Target stores with a \$7.98 price point, and mentions on Borders’ to-buy “Shortlist” for customers and Barnes & Noble’s “Discovery Channel” for up-and-comers.

“We had digital retail driving the way, but we also had support from the physical retailers as the story built because they were well aware of who she was,” Greer says. “I think it was important that those seeds were planted.”

During last summer, Stimmel had Bareilles perform at a cocktail party at Promax, a convention for promotions executives. ABC and Disney took particular note, and a flurry of Bareilles songs started appearing in their productions, including a promotional music video for ABC’s “Men in Trees,” which appeared in August, and an appearance on

“Jimmy Kimmel Live” in October. Other placements for Bareilles include September and October episodes of “The Hills” on MTV. “Love Song” will also be heard in Sony Pictures’ “Made of Honor” in March.

Amid all this, on Halloween, “Love Song” was the free download of the day from Starbucks.

But the turning point occurred when, during her promotional touring rounds, Bareilles made a stop at the VH1 offices. “We really fell for the music and for her,” VH1 head of marketing Rick Krim says. By winning over the executives at the channel, Bareilles was named one of VH1’s You Oughta Know artists, which resulted in a tremendous amount of airtime and promotional benefits.

“For the month of December and into this year, we decided to make our You Oughta Knows the most-played videos on the channel,” Krim says. “Rather than putting them in a starter rotation and letting them build, we felt that if we’re really trying to make an impact on these things, let’s be aggressive with it and really hammer it home.” Right now the video for “Love Song” is in “gung-ho” rotation, Krim says, getting 40-plus plays per week.

In addition, Bareilles gets a 15-second promo that runs through the video-playing hours and original nonmusic programming on the channel. On top of this, there’s a news piece on Bareilles that runs in rotation. “They carry a lot of weight because they help people connect the dots,” Krim says. “You get a couple of sound bites from the artist, you see the album, you make the connection.”

Beyond the channel, content from Bareilles is given extra exposure on VH1.com. Several videos of Bareilles playing unplugged are available for download, and those are going to be added into TV rotation the week of Jan. 29. In addition, the songs themselves will be put on sale on Rhapsody, Krim says. “She is a great live performer, and I think that’s important for people to know,” he says. “She’s toured a lot and she’s worked hard. It’s another chance to see another side of her.”

It was, in fact, this corporate connection between Viacom and Rhapsody that led to the ad that caused “Love Song” to explode all over again six months after the album was released. Rhapsody needed to get someone in the spot within 48 hours, Krim says, and Bareilles was willing and able.

But as any promotions executive knows, just throwing a song into an ad doesn’t guarantee a smash success. What it was that connected Bareilles and “Love Song” with viewers was actually quite simple, Krim says. From

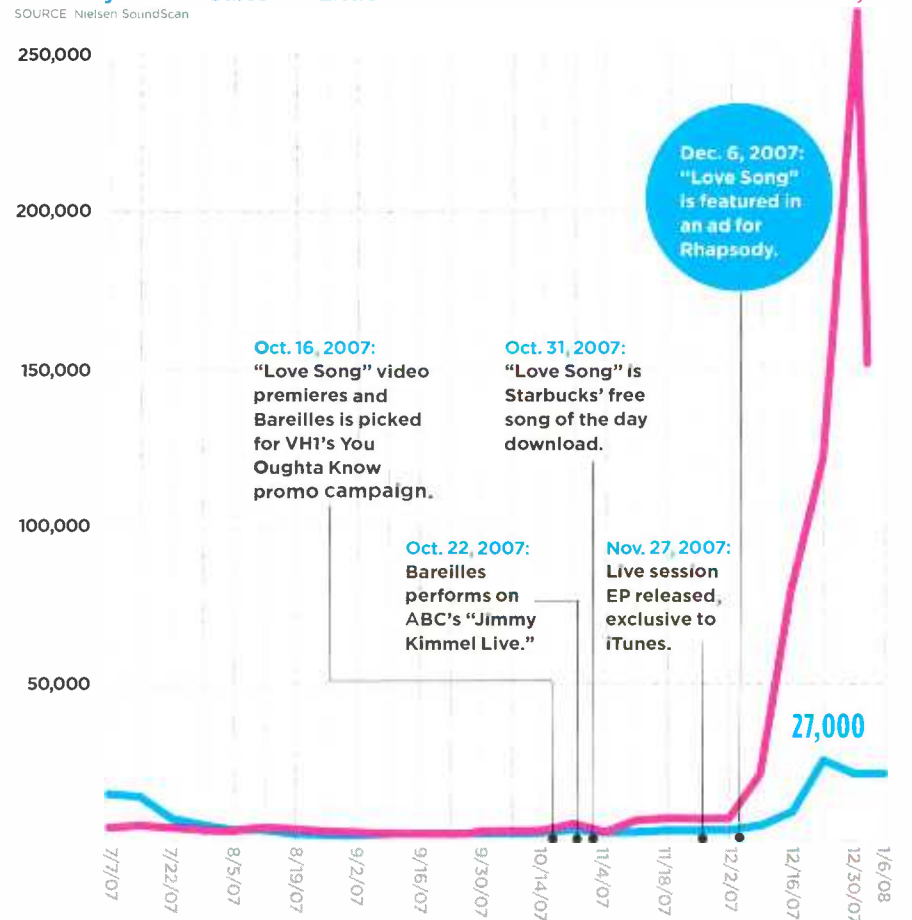
the six months of buildup to the ad, the song was familiar enough that people made the “Oh! That’s who sings that song!” connection when they saw Bareilles onscreen.

“I think some music placement is like wallpaper, because there are so many [songs],” he says. “I think the ones that really have been effective have a direct connection to the artist, which this clearly has. You actually see the

COMMERCIAL SUCCESS

Epic set up “Little Voice” pre-release by securing iTunes’ free download of the week for first single “Love Song,” and releasing the album digitally a week before physical street date. But it was a Rhapsody commercial that ultimately broke the album for a larger audience.

■ Weekly Digital Downloads of “Love Song”
■ Weekly Album Sales of “Little Voice”



She wants to write Rhapsody a ‘Love Song’: SARA BAREILLES’ song placement in the digital services’ TV commercials (stills, above) led to her breakout.

artist, and see the song name. And it’s a song that already has a bit of familiarity. It’s got to be a reactive song, too—if the song’s not that good, it doesn’t matter how much you promote it.”

The next steps for Bareilles? “Love Song” is going to get placement on pop radio, and she’s going to open for James Blunt as part

like you’re stopping, but it’s so rewarding,” Bareilles says. “I get to travel with my very best friends, my bandmates and my crew managers—we’ve been together for five years now. It’s really the only thing I can ever imagine myself doing.”

That’s good news for Epic, because for now it seems as though Bareilles’ tour stamina can only continue to pay off. In the early weeks of January, she appeared on the “CBS Saturday Early Show,” “The Tonight Show With Jay Leno” and performed at the Sundance Film Festival. An appearance on “Live With Regis and Kelly” and “Today” is in the works—all before the You Oughta Know tour kicks off in February in Seattle.

And, somewhere down the road, Epic will start to work the second single from “Little Voice,” the track “Bottle It Up.” It’s already seen placement in the Lifetime show “Army Wives.”

“If you look at the promotional plan, each [step] is a brick, built on the next brick. The foundation being Sara Bareilles, her music and her touring,” Stimmel says. “It’s pretty miraculous when you look at it from that point of view.”

‘I have never seen a record react this way off a commercial.’

—LEE STIMMEL, EPIC

of VH1’s You Oughta Know tour.

“James is actually a You Oughta Know alum, and we thought that was kind of cool,” Krim says. “Because they came out of the program, they were happy to have the You Oughta Know branding, and we were obviously thrilled to have the association with him.”

It also puts Bareilles back in her element. “When you’re touring, you never really feel



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up shop at Epic

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Country To The Core

Jackson Returns To His Roots After Genre Detours

After taking a couple of creative detours on his last two albums, Alan Jackson returns to his readily identifiable brand of traditional country with the March 4 release of "Good Time" (Arista Nashville).

"I always come back to what I came to Nashville to do, and that's make traditional sounding country music. This album bounces back to that," Jackson says of the follow-up to the platinum-selling gospel collection "Precious Memories" and the Alison Krauss-produced "Like Red on a Rose."

"It isn't unusual for very successful artists to take a creative vacation from what got them to the top of the industry," Sony BMG Nashville chairman Joe Galante says. "In Alan's case, both the last two [albums] were that. It allowed him to come back with a collection of songs that will become major hits."

Jackson has always written the bulk of his hits, but "Good Time" marks his first time as sole writer on every track. It is also a reunion with Keith Stegall, who has produced every Jackson album except "Like Red on a Rose."

Jackson says. "I just wrote a bunch of songs and when we started recording, I played them for Keith and every time I played him something, he said, 'Let's cut that!' Keith and I were glad to get back in the studio and make records like we've always done."

Jackson says he knew "Like Red on a Rose" was a departure from what his core fans expect. "When we made it, I said the critics will probably like it, but I don't know if my regular fans will get it," he says of the project, which has sold 775,000 units, according to Nielsen SoundScan. "I think had radio embraced it a little more, the fans would have liked it."

But according to Arista VP of marketing and artist development Jon Elliot, "Like Red on a Rose" broadened Jackson's base. "Commercially it may not have sold as well as other Alan Jackson albums," he says, "but in terms of the acclaim that it got, it put him in a whole new light with certain noncountry music fans and the industry as a whole."

However, "Precious Memories" resonated strongly with Jackson's core audience as well as gaining him fans in the Christian market. It was the year's top-selling Christian title in 2006 and has sold 1.6 million copies, according to Nielsen SoundScan. Will he record another Christian album? "Well I will, but I've got that polka album I want to do first and I've been putting it off," he says with a laugh.

Retailers are glad to see Jackson again on familiar musical



soil with "Good Time." "I have heard a bit of a buzz building at store level over the new single. It is clearly Alan in his familiar setting and is a refreshing return to his 'roots,'" says Brian Smith, VP of store operations for the Marietta, Ga.-based Value Central chain. "While the critics loved the last one, the registers weren't ringing like they used to."

The first single, "Small Town Southern Man," has proved to be a strong introduction to the new album. It is No. 11 on Billboard's Hot Country Songs chart.

"The label felt it was a good song that my die-hard fans could connect with," Jackson says of the single. "When I started writing it, I started pulling things from my memories that fit the song. A lot of it is from my life and my parents' life."

Jackson duets with Martina McBride on the lively "Never Loved Before." When asked why he chose McBride for the song, the self-effacing artist replies in a smooth Georgia drawl,

"A lot of people wouldn't want to sing with me, I imagine, but Martina has toured with me. She's one of the best female singers out there. It's a fun song with a light lyric."

On the more somber side, one of the album's most compelling tracks is "Sissy's Song," which Jackson wrote for a family friend who died in a motorcycle accident.

Jackson is slated to appear on NBC's "Today" during street week and will appear at the famed Houston Livestock Show and Rodeo in March. There is also special programming in the works for CMT and GAC, and plans call for Jackson to do radio interviews during street week with his top 40 sales markets.

"We want to generate some additional exposure at radio to get them to play more than just the first single the week of release," Arista's Elliot says. "Our plan is to have Alan talk to some stations. Hopefully, it will encourage the consumer to go out and buy this album and enjoy everything on there."

RUSS HARRINGTON

>>>CHICK LIT

Mariah Carey has set an April 1 release date for the follow-up to "The Emancipation of Mimi," which was the top-selling album of 2005. Dubbed "That Chick," the set features production from Jermaine Dupri, Will.i.am and Rodney Jerkins, plus collaborations with the likes of T-Pain and Damian Marley. The album veers between breezy pop tunes like "Lovin' You Long Time" and the title track, such ballads as "Love Story" and urban club bangers like the standout "Migrate."

>>>KIM ON HER OWN

Rapper Lil' Kim has left Atlantic Records and intends to release her upcoming as-yet-untitled album independently. On DJ Kay Slay's Sirius Satellite Radio show "Streetsweeper Radio" last week, Kim said that she harbors no ill feelings toward Atlantic. The rapper's album, which was originally slated for February, is now tentatively set for April or May on a label to be announced.

>>>YAZ IS BACK

For the first time in more than 25 years, British dance duo Yazoo—known as Yaz in the United States—will reunite for a series of shows in the United Kingdom and United States this summer. The Reconnected tour kicks off June 4 at the Glasgow Clyde Auditorium in Scotland and continues for four more dates, finishing June 18 at London's Hammersmith Apollo. U.S. dates are yet to be announced.

>>>RIPE MELON

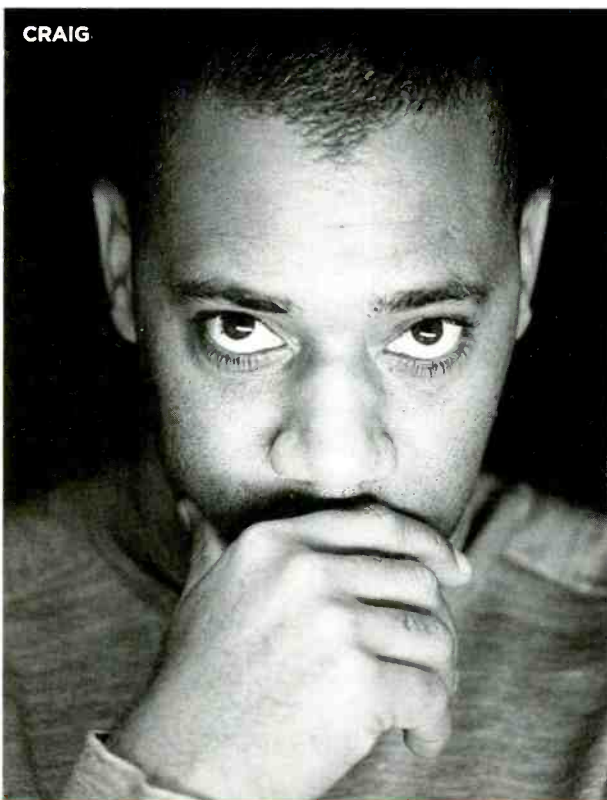
The recently reborn Blind Melon will release its first studio album in 13 years this spring. "For My Friends" is due April 22 via Adrenaline and introduces new singer Travis Warren as a replacement for late frontman Shannon Hoon, who died in 1995. The album's first single will be the track "Wishing Well," and a U.S. tour will begin Feb. 28.

Reporting by Hillary Crosley, Katie Hasty, Greg Prato and Mark Sutherland.

ELÉCTRONIC BY KERRI MASON

Still In The Mix

Grammy Nod, Classical Forays Help Craig Stay Fresh



The career underground artist gets standard types of validation in electronic music. He might be name-checked as an influence by superstar DJs, remix a pop star or appear in a documentary. But it's rare—make that unheard-of—that he snags a widely recognized mark of excellence, like, say, a Grammy Award nomination.

All that has changed with Carl Craig's best remixed recording, non-classical nod for his remix of Junior Boys' "Like a Child," the latest in a series of subtle, minimal mixes for acts from Goldfrapp to LCD Soundsystem.

"I tried to hold on to the mood as best I could and just add a bit of me," Craig says of the remix. "That's what I do as a remixer now: I try less to destroy and re-

create the song, and more to make it a collaboration, keeping as much of what they gave me that I can enjoy, using that inspiration and adding it on top."

The DJ/producer, who still lives in his native Detroit, has been on the scene for nearly 20 years, helping to proliferate the techno sound in its infancy and pushing its boundaries since. He's credited with kick-starting the drum'n'bass subgenre in 1992 with tremulous single "Bug in the Bass Bin" (released as Innerzone Orchestra on his own Planet E label). He even opened a 2005 mixed compilation with Ying Yang Twins' "Wait (The Whisper Song)," because "I've always thought hip-hop is electronic music."

A few weeks after the Grammys, he'll release "Carl Craig Sessions" (!K7), a career retrospective of his best work and favorite tracks. "The timing is uncalculated," he says. "We had been talk-

ing about doing this for years."

Currently, Craig is finishing up a recording project with Motor City jazz collective Tribe. And he's trying to connect his most unlikely partners yet: electronic and classical. On Feb. 1 at Carnegie Hall, pianist Francesco Tristano Schlimé will perform "Technology," a piece Craig wrote and recorded with electronic instruments, in classical style on the piano. Craig is also working with minimalist Moritz Von Oswald of beloved underground duo Basic Channel to imbue old master recordings of the Berlin Philharmonic with new electronic life, as part of the Deutsche Grammophon Recomposed series.

"We need to gain a historical respect for electronic music," Craig says. "Classical has had that for hundreds of years. I love all styles of music, but I don't find that electronic has the same type of timelessness."

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>LOVING CUP

U.K. singer/songwriter Jack Savoretti hopes a coffee break will boost his career.

The 24-year-old is playing live across Britain's Caffé Nero chain of coffee shops in a unique two-month campaign. The shows "will be just me and my guitar," Savoretti says. "[It's] a real opportunity to meet people in an intimate environment, instead of a crowded room."

Savoretti will appear at up to five shops daily during February and will be artist of the month on the chain's Web site (caffenero.com). Through March, his debut album, "Between the Minds" (De Angelis Records), will also receive regular plays at Caffé Nero's 350 outlets.

Savoretti's album was initially released in March 2007 on De Angelis, owned by Natalie Imbruglia's manager, Anne Barrett. A deluxe version of the album appears March 10, featuring a bonus eight-track acoustic CD. The label doesn't have a U.S. deal.

Barrett, who says shipments

have passed 25,000 following exposure on national AC station BBC Radio 2, calls the Caffé Nero deal "a great opportunity to link Jack with a national brand, bringing his music to a wider audience."

Savoretti is booked by Helter Skelter and published by De Angelis. He plays the "British Music at MIDEM" showcase



Jan. 28 in Cannes, with a South by Southwest appearance in March preceding summer U.S. college dates. —Hazel Davis

>>>SCHLAGER TIME

It's a royally good time lately for schlager in Belgium.

Belgium's "schlager queen" Laura Lynn and Dutch "king of schlager" Frans Bauer topped the Ultratop Flanders chart for four weeks in November and December with duet "Kom Dans Met Mij" (ARS/Universal), which remains in the top 20.

The idea for a duet followed Bauer's invitation to Lynn to guest at three shows (Jan. 25-27) at the 17,000-capacity Antwerp Sportpaleis, Universal Music Belgium managing director Patrick Busschots says. "We ended up with a

gold single," he says with a smile. "Over 15,000 units sold and counting."

The sentimental, poppy schlager style has long been popular in Belgium, the Netherlands and Luxembourg. Lynn has sold 220,000 albums combined in Belgium of her three releases on ARS, according to the label, while Bauer has also enjoyed a string of Dutch hit albums. "Kom Dans Met Mij" is her third No. 1 single. "That it's a duet with Frans Bauer is like a dream come true," Lynn says.

The pair's currently untitled duets album is due in late March in Belgium through ARS. The single will be released Jan. 28 in the Netherlands on Bauer's label Rocket Productions, followed in April by the album. The single, written and produced by Norus Padidar and Emile Hartkamp, is published by BMC Publishing. —Marc Maes

>>>MILLER'S TALE

Eclectic South African composer/producer Philip Miller's music has been featured in a string of South African TV and film scores, theater works and art installations since the early '90s. Published by Sony/ATV, Miller's output ranges from producing an album of African lull-

abies ("The Thula Project" on Worldgoround Records) to composing gritty urban tunes for national TV dramas.

Miller has enjoyed a decade-long association with world-renowned South African visual artist/filmmaker William Kentridge. Between 2004 and 2006, Miller toured internationally with an ensemble accompanying nine of Kentridge's short films.

For his first major solo project, "Shona Malanga," released last November through South African independent Next Music, Miller mined a different aspect of South African culture, reworking for orchestra and choir the freedom songs that provided the soundtrack to the anti-apartheid struggle. The 15-track album also includes some of his own compositions. As yet, there aren't any international plans.

This year Miller is focusing on his multimedia cantata "Rewind," which will play Johannesburg in April after making its U.S. debut in July 2007 at the Celebrate Brooklyn festival. He says a new project with Kentridge "for a live exhibition about the city of Johannesburg" is also planned, as is another South African feature-film soundtrack. —Diane Coetzer

CRAIG: TIMOTHY SACCENTI; SAVORETTI: NILS FILM; GRANT: DOMINICK GUILLEMOT; CONJUNCTO; PRIMAVERA; FONOVISA RECORDS



GRANT

CHRISTIAN BY DEBORAH EVANS PRICE

Keeping The Faith

After Label Troubles, Grant At Home On Curb

After two previous labels sank beneath her, the third time has indeed proved to be the charm for Natalie Grant.

Since debuting on Curb Records in 2003, she has twice won the Gospel Music Assn. female vocalist of the year accolade and found crossover success on mainstream AC radio with such hits as "Held." Grant hopes to continue that momentum with her Feb. 12 release, "Relentless."

Grant looked destined to break through in the '90s, but two previous labels—Benson and Pamplin—shuttered during her tenure. "I had made three other

records that had mediocre success and I'd been struggling, struggling, struggling. So I knew when I went in to make [2005's] 'Awaken,' I had to make the record of my life. It was do-or-die time," she recalls. "Now I have to follow it up, so I definitely felt that pressure."

Grant quelled her nerves by relying on her faith. "I just cried out to God and said, 'Rid me of this feeling, this pressure that I've put on myself and my pride; none of this is from you. Clear my head from all this and let me hear what it is that you want to say through me,'" she says. "Afterward, I was in such a clear head space to really just write songs from my heart."

The album's first single, "In

Better Hands," is No. 6 on Billboard's Hot Christian Songs chart, and the label plans to begin working it to mainstream AC radio in March.

"It's the very last song we recorded," Grant says of the single. "I have a lot of moms and daughters that listen to my music, so we were trying to find a song that wouldn't be just geared towards youth or towards adults, but could be a song that anybody could digest."

Grant, a mother of twin daughters who turn 1 in February, is a popular artist at the Women of Faith events that incorporate Christian music and speakers. In addition to those dates, she'll embark on a headlining tour in March with support acts Monk & Neagle and Jimmy Needham.

To launch "Relentless," Curb partnered with iTunes and the Gospel Music Channel. iTunes directed people to the channel, which premiered Grant's video for the single. "It was very success-

ful in terms of getting Natalie in front of a lot of eyeballs," Curb VP of marketing Jeff Tuerff says. "The Gospel Music Channel had 30-second promotional spots running, and Natalie also appeared on a huge Christmas special that aired in December."

Prior to the arrival of the 12-song album, Curb will release one track per day to Christian radio as teasers. Tuerff says there will also be 30-second ads running in movie theaters between Jan. 25 and Feb. 28.

In addition, the label has partnered with the Family Christian Stores chain to promote "Relentless" and to raise money for the Home Foundation, a nonprofit organization that Grant launched to aid victims of human trafficking.

"When anyone preorders the album, Family Christian Stores will donate \$1 to the Home Foundation, which is a great cause," Tuerff says. ■■■

LATIN BY LEILA COBO

Standard-Bearers

Conjunto Primavera Tinkers With Tradition

At a time when most musical acts look to differentiate themselves via content, marketing or both, norteño icon Conjunto Primavera continues banking on predictability for success.

The group's new studio album, "Qué Ganas de Volver" (Fonovisa), due Feb. 5, follows Primavera's longstanding tradition of releasing its yearly studio albums in that month. And, as usual, the track listing is a mix of contemporary, accordion-based norteño with more pop-leaning tracks that take advantage of lead singer Tony Meléndez's spectacular voice.

"We don't want to start inventing," Meléndez says. "We want people to receive an album that has the Primavera stamp on it, and that doesn't lose that essence."

That "stamp" remains, even as Primavera holds to another tradition: that of tapping into a broad variety of songwriters for its repertoire.

"Qué Ganas" includes a couple of covers, among them "El Cobarde" by José Alfredo Jiménez, but it also features new tracks by the likes of Ricardo Montaner, Yasmil Marrugo and Mexican pop singer Reyli, who contributed the first single, "Te Lloré."

"We chose a romantic ballad to coincide with Valentine's Day," Fonovisa GM Alfonso Larriva says, noting that "Te Lloré," which debuts this week at No. 21 on Billboard's Hot

Latin Songs chart, is a song that could easily work in a fully pop format.

"When it comes to this romantic, norteño/pop genre, they are the standard," Larriva says.

That type of versatility has helped Primavera land four No. 1s on Hot Latin Songs through the years, as well as 15 No. 1s on the regional Mexican airplay chart, more than any other act.

Within that reliability, however, the notion of straddling sophistication and tradition in its music is one that Primavera has long aspired to.

On Feb. 22, for example, the group will play Los Angeles' Nokia Theater L.A. Live, becoming the first regional Mexican act to perform at that venue.

"It's very important for us to demonstrate to audiences, to the world, that regional Mexican music—in this case, grupero music—was sometimes relegated," Meléndez says. "We want to set a standard and prove that our music is dignified enough to show anywhere in the world."

Along those lines, Meléndez says the Nokia concert will feature guest artists as well as a guest string section to showcase different arrangements of Primavera's music.

Following the Nokia performance, the group



CONJUNTO PRIMAVERA

will embark on a more traditional concert tour of fairgrounds and dance venues. It culminates with a free show March 24 in its home state of Chihuahua, Mexico, celebrating the group's 30th anniversary.

"Qué Ganas" will be supported by a national TV campaign on all Univision-owned networks. But fans will also see the act on TV as part of Energizer's Música Que Sigue y Sigue (Music That Goes On and On) national campaign. Pri-

mavera will be the third act—following Elvis Crespo and Camila—to record its "longest song ever" to be used in Energizer ads.

The Energizer campaign follows a similar, previous campaign for Verizon, which also featured TV advertising.

"What I want is to be able to internationalize Primavera, without leaving to one side what we've been building upon all these years," Meléndez says. ■■■

6 QUESTIONS

with **KENNY G**
by **CORTNEY HARDING**

Somewhere in the mid-'90s, Kenny G stopped being just a jazz musician and became a cultural phenomenon. His light music and luscious curls made him the butt of many jokes, but the G man laughed all the way to the bank—since 1991, he's sold 33 million albums, according to Nielsen SoundScan. He holds the record for the highest-selling Christmas album, as well as a spot in the Guinness Book of World Records for playing the longest note ever recorded on a saxophone.

His last few records, however, had underwhelming sales; his 2006 album, "I'm in the Mood for Love," sold only 250,000 copies. But Kenny G is ready to make a big comeback—his first album of original material since 2002, "Rhythm and Romance," will be released Feb. 5 through Concord Records and Starbucks.

1 Why did you leave Arista after 25 years on the label?

I was with Arista forever, and Clive [Davis] was like family to me. But I wanted to do an album of original material, and that wasn't what they wanted me to do. I personally wanted to get back to my roots and explore doing creative things. Also, I think people are tired of cover records and they are hungry for original music.

2 How did you come to sign with Starbucks and Concord?

I was actually one of the original Starbucks investors, and [chairman] Howard Schultz is a good friend. I presented the idea for the record to Concord and Starbucks, making it clear that I wanted to do a Latin album and write all the music. Everyone signed on, and I've been really happy with the deal so far. I think the future of music retail is really in stores like Starbucks.

3 Will your fan base respond to a Latin record? Your last few albums have been either covers or greatest-hits records.

Honestly, I think my fans might have been disappointed with the fact that I haven't been putting out original material recently. This record is really me getting back to my roots, doing lots of improv and melodies, combined with a Latin feel. The title is pretty apt—the album has both rhythm and romance. I think this is my best work since the mid-'90s.

4 Talk about the new line of saxophones you just

debuted at the NAMM conference.

There will be two models—the G series, for more advanced musicians, and the E series, which is for educational purposes. I partnered with Rheuben Allen, an amazing sax repairman, and he actually relocated to China to live at the factory and quality-check all the instruments. I'm especially excited about the E series, because so many kids learn on horns that aren't built that well, and we're making sure that the educational horns are top quality. I'm working on partnerships with music educators, because it makes such a difference when a kid learns on a great horn.

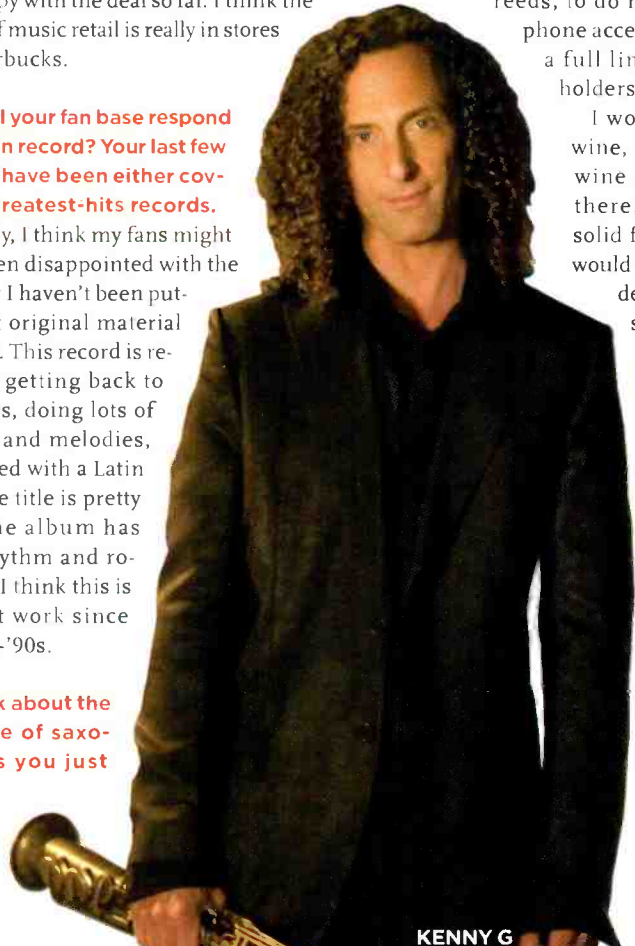
5 Are there other branding opportunities in your future?

I am partnering with D'Addario, a company that manufactures instrument strings and reeds, to do my own line of saxophone accessories. There will be a full line of reeds and reed holders and neck straps.

I wouldn't mind doing a wine, maybe in Korea. Red wine is very popular over there, and I have a pretty solid following that I think would be interested. But it all depends on me finding some free time to do it.

6 You have the best-selling Christmas record, but Josh Groban is coming up fast on your heels. If you were in a fight, who would win?

[Laughs] Well, Josh and I performed together at a dinner party a while back, and he actually lives pretty close to me. He's a great guy, and I wouldn't want to fight him. I'm happy for his success, and I'd love to do more music with him. ●●●



KENNY G

BILLBOARD EXCLUSIVE

HIP-HOP BY HILLARY CROSLY

Epic Strolls With Cinematic

Rapper Nipsey Hussle Is Pact's First Priority

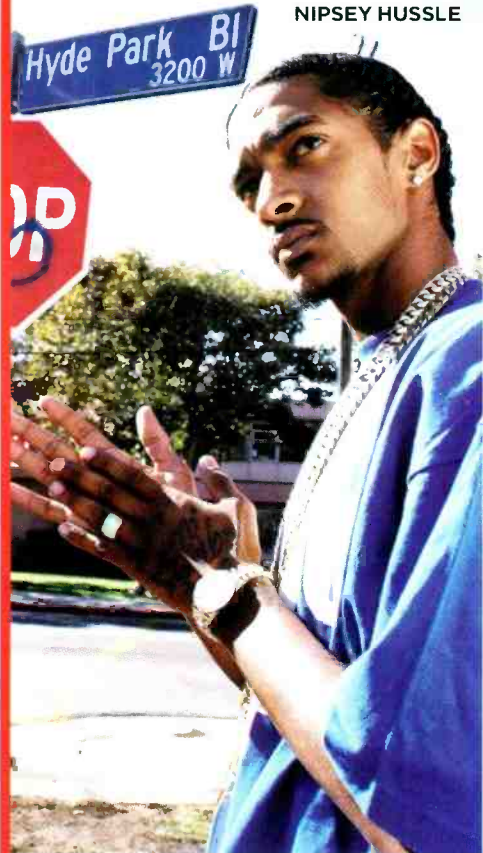
Long walks on the beach are usually the stuff of romance novels and tear-jerking films, but apparently they can also result in major-label deals.

Indeed, Sean Kingston manager Jon Shapiro has a beach conversation in the Hamptons with Epic president Charlie Walk to thank for a new imprint that the label will distribute.

Via his Cinematic Music Group, Shapiro helped steer Kingston to breakout success in 2007 with the single "Beautiful Girls." The song spent four weeks at No. 1 on the Billboard Hot 100, so Walk was eager to hear about his other ideas.

"Charlie liked the way we handled Sean's project," Shapiro says. "I told him about my new MC Nipsey Hussle and my plan for Cinematic. Charlie got excited and since I have some hit songs under my belt, he gave me an opportunity."

"Having worked with Cinematic on the Sean Kingston project for over a year, our teams knew each other well and creatively our visions are very much in sync," Epic GM Adam Granite says. "Cinematic keeps their ears to the street with a true entrepreneurial spirit, as evidenced by their incredible first signing, Nipsey Hussle."



NIPSEY HUSSLE



SHAPIRO, left, and McDANIELS

Hussle is Cinematic's first priority, and Shapiro is working on the MC's as-yet-untitled debut.

"Nipsey's literally the best songwriter since 50 Cent," Shapiro says. "I believe Nipsey's going to be the first kid to break out of California without a Dr. Dre affiliation."

Shapiro says Hussle is now in the studio with J.R. Rotem, who crafted "Beautiful Girls."

On the film side, Cinematic sold two documentaries, "Rap Sheet" and "Death Before Dishonor," to Universal Pictures last year. A new documentary, "Article 32," is near completion (Shapiro describes it as "A Few Good Men" meets "Black Hawk Down"). "The Bodega," an independent film that aims to be an East Coast version of Ice Cube's cult classic "Friday," is also in the works.

"I just needed somebody to believe in me," Shapiro says. "Now I'm going to show them that they're smart to back me." ●●●

Shapiro runs Cinematic with partner Jennifer McDaniels. The company comprises film, online TV, management and artist development arms. Cinematic steers the careers of Kingston and DJ Felli Fell along with such newcomers as Los Angeles-based Hussle and Texas-based rapper Question, and will guide the marketing for each of the artists' projects.

KENNY G: MICHAEL MULLER

THE BILLBOARD REVIEWS

ALBUMS

POP

SARAH BRIGHTMAN Symphony

Producer: Frank Peterson
Manhattan

Release Date: Jan. 29

▶ Sarah Brightman is the best-selling soprano of all time because she's not really a soprano, in the operatic sense. She's a transcontinental pop star who can hit high notes (kind of). Like 2003's "Harem," "Symphony" will lend nicely to an ornate touring spectacle, but not of the Arabian hip-swiveling kind: This collection plays Brightman's inherent Goth card. "Fleurs du Mal" rocks out like symphonic Led Zeppelin, with power strings and a full choir backing Brightman's breathy bleating. Andrea Bocelli's commanding tenor saves "Canto Della Terra," and Kiss' Paul Stanley does admirably on the out-of-place "I Will Be With You," which also gets the epic orchestral treatment, despite its folksy structure. But apparently if you load the dominant preferences of every country on earth into the music mash-up machine, this is the stuff that pops out. Who are we to judge?—KM

JOE JACKSON Rain

Producer: Joe Jackson
Rykodisc

Release Date: Jan. 29

THE HELIO SEQUENCE

Keep Your Eyes Ahead

Producer: The Helio Sequence
Sub Pop

Release Date: Jan. 29

The wider indie rock universe has largely slept on Pacific Northwest two-piece the Helio Sequence, but that should change with its fourth album and second for Seattle stalwart Sub Pop. This confident piece of work is like manna from the heavens for college rock fans, freshening up loose, rhythmic song structures with a charming lo-fi aesthetic. Little sonic details slip in unnoticed, only to become integral parts of a song (the echoing guitar line in "The Captive Mind," the stuttering bass groove and noisy outro of "Hallelujah"), as Brandon Summers mulls a culture poisoned by disposable commerce and empty promises. Mainly though, it just doesn't get much better than irresistibly catchy tunes like "Can't Say No" and piercing relationship snapshots like "Back to This" ("We were giving up time/We were giving up ties, and everyone knew it, too").—JC



★ On his first release since reuniting the original Joe Jackson Band in 2004, Jackson is at the top of his game as a writer, singer and player. Jackson, bassist Graham Maby and drummer Dave Houghton treat these jazz-flavored pop tunes with a fluid and sophisticated dynamic attack that uses space—and Jackson's rich piano tone—to make something that sounds bigger than the sum of its parts. Jackson's falsetto cascades in and out of the numbers, while his one-man rendering of "Solo (So Low)" is elegiac but not stilted. "The Uptown Train" is a rolling soul-jazz piece that channels classic Ramsey Lewis and Horace Silver trios, while "Citizen Sane" is deftly political and "Rush Across the Road" soaringly romantic. A career high-water mark that, in Jackson's own words, is "anything but wasted time."—GG

TAYLOR DAYNE

Satisfied

Producers: various
Intention Music

Release Date: Feb. 5

★ The historical missing link between Laura Branigan and Celine Dion, Taylor Dayne has been applying her trademark vocal stomp to dancefloor shakers and power ballads since the '80s. Her first studio album in nearly a decade exploits her

WILLIE NELSON

Moment of Forever

Producers: Buddy Cannon, Kenny Chesney

Lost Highway

Release Date: Jan. 29

Willie Nelson has created so many classic albums during the last 40-plus years that it's almost preposterous to suggest that his latest is one of his best ever—but it is. Kenny Chesney recently told *Billboard* that in co-producing the legend, "I wanted to push him"; he succeeded in spades. While the album features plenty of what Nelson does best, particularly on the touching Kris Kristofferson/Danny Timms-penned title cut and the remorseful "Over You Again," he also connects on the curves that Chesney and co-producer Buddy Cannon threw at him, like Dave Matthews' "Gravedigger" and Bob Dylan's "Gotta Serve Somebody." "The Bob Song," an at-times psychedelic testament to independence (written by Big & Rich's Big Kenny Alphin), fits Nelson to a "T" and is another example of Chesney's guiding hand.—KT

versatility and vocal power to the hilt. From the opener, "Beautiful," it's clear that her high and low registers retain their richness and that her boombastic pyrotechnics are still a natural wonder. But "Satisfied" satisfies most when Dayne stretches a bit. Two songs, including the deeply soulful "Dedicated," even venture into pop-reggae. The biggest surprises, though, are cover versions: Dayne's rendition of the Red Hot Chili Peppers' "Under the Bridge" makes Anthony Kiedis sound soggy in comparison even before it finally explodes in Mariah Carey-style melisma fireworks. And her interpretation of the Rolling Stones' country-rocking "Fool to Cry" tells it to your heart for sure.—CE

ROCK

THE MARS VOLTA

The Bedlam in Goliath

Producer: Omar Rodriguez-Lopez

GSL/Universal

Release Date: Jan. 29

▶ As roller coasters go, the Mars Volta is definitely an E ticket—and never more so than here. Inspired by an Ouija-style game board that purportedly unleashed a series of tribulations on the duo while making the album, the aptly titled "The Bedlam in Goliath" is a sonic cascade of frenetic, Frank Zappa-

esque mini-epics. Occasional short (sub-three-minute) forays like the punky "Wax Simulacra" and the smoothly melodic "Tourniquet Man" provide a little ebb to the flow. Most of the time, however, the band makes a righteous racket that straddles the worlds of prog rock, funk, fusion jazz and world music, with Eastern motifs spicing "Aberinkula" and a bit of cosmic blues making its way into "Conjugal Burns." And since the vocals function as another instrument, it takes some diligence for listeners to track the story—which ultimately is not essential to enjoying this ride.—GG

SOUL

SHELBY LYNNE

Just a Little Lovin'

Producer: Phil Ramone

Lost Highway

Release Date: Jan. 29

★ Shelby Lynne swaps spitfire and spark for torch and soul on "Just a Little Lovin'," her starkly arranged and seductively heartfelt homage to the songbook of Dusty Springfield. Instead of paying tribute as concept, Lynne owns these songs, taking inspiration from the renowned blue-eyed soul singer to create her own sober renditions of indelible melodies from the '60s and '70s. Just as Springfield did on her classic 1969 album,

"Dusty in Memphis," Lynne opens the CD with a quiet yearn through "Just a Little Lovin'." She brings new depth throughout, most notably on "I Only Want to Be With You." The only track that ups the tempo ever so slightly is Lynne's country-tinged take on Tony Joe White's "Willie and Laura Mae Jones," spiced by Dean Parks' twangy guitar licks.—DO

GOSPEL

THE BLIND BOYS OF ALABAMA

Down in New Orleans

Producer: Chris Goldsmith

Time/Life

Release Date: Jan. 29

▶ On the heels of an unparalleled run of four Grammy Awards in four consecutive years, the Blind Boys of Alabama return with a guest list of historically definitive artists and a repertoire of serious, traditional gospel music as nourishing to the soul as it is pleasing to the palette. While the nearly patented, syncopated, New Orleans Dixieland Jazz adds a swing and sway not often associated with traditional gospel, Allen Touissant and the Preservation Hall Jazz Band join the Blind Boys in creating a seamless fit. "Down in New Orleans" is an alternately rollicking and goose-bump-raising ride that arrives already bearing the imprimatur of the best of a truly venerable, still-vital

and always exciting American art form.—GE

JAZZ

PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ

Day Trip

Producer: Pat Metheny

Nonesuch

Release Date: Jan. 29

▶ Count on Pat Metheny to deliver at least one CD per year, whether it's with his longtime Metheny Group, in tandem with a duo partner or buoyed by special collaborations. Metheny this time trains the spotlight on his trio comprising bassist Christian McBride (who stars in his supporting role) and drummer Antonio Sanchez. While they've performed on and off since 2002, "Day Trip" is their fine on-disc debut, recorded during a tour break. The seamless rhythmic mesh cushions the guitarist's imaginative flights, highlighted by his fleet-fingered float on "Son of Thirteen," soft-toned swing through "Calvin's Keys," rock/reggae charge into "The Red One" and folksy lyricism on two muses: the beauty of the collection, "At Last You're Here," and the sober Hurricane Katrina reflection, "Is This America?"—DO

WORLD

CHEB I SABBAH

Devotion

Producer: Cheb i Sabbah

MOTEL

17

Producer: Aureo Baqueiro

Warner Music Latina

Release Date: Jan. 29

If ever a Mexican rock band had a shot at being played on commercial Latin radio in the United States, it would be Motel. The foursome's strong follow-up to its breakthrough 2006 album is full of sophisticated, finely orchestrated ballads and brisk rock numbers; combined with lead singer Rodrigo Davila's flutelike vocals, it would be hard for either a pop-punk fan or a casual listener to resist. Standout tracks include the melodic punk opener "Ahi Vienes," the melancholy builder "Hasta el Fin" and "Uno, Dos, Tres," a sunny blast of mosh-pit energy, albeit one where nobody gets hurt. Think the Smashing Pumpkins, Franz Ferdinand or Coldplay, and hope this solid sophomore effort scores the broad appeal it merits.—ABY



THE BILLBOARD REVIEWS

SINGLES

Six Degrees

Release Date: Jan. 29

★ Cheb i Sabbah dropped in on the Indian sub-continent to create this mesmerizing album. Laying down tracks with a group of notable vocalists, Sabbah has fashioned a set of enthralling tunes that commune with all three major traditions of religious music in India: Hinduism, Sikhism and Sufi Islam. Cue up "Qalandari," a simmering Sufi qawwali that cuts a deep groove beneath Riffat Sultana's eerie vocal. "Haun Vaari Haun Varaney," sung by Harnam Singh, is an Indian/Sikh form known as a gurbani. Sabbah's 10-minute take on this song is an amazing bit of dub wizardry that respects the soul of the form while imparting a distinctively modern feel. Classical virtuoso Shubha Mudgal gives voice to the bhajan "Morey Pya Bassey," and Sabbah's arrangement is a gorgeous sonic tapestry that adds a certain majesty to Mudgal's elegantly articulated sense of spiritual longing.—*PVV*

NEW & NOTEWORTHY

VAMPIRE WEEKEND

Vampire Weekend

Producer: Rostam

Batmanglij

XL Recordings

Release Date: Jan. 29

★ The fever-pitch buzz about Vampire Weekend is not unwarranted. The New York troupe doesn't pretend to be anything more than a quad of friends with a penchant for sunny melodies and whip-smart lyrics about girls and college and other young people stuff. The end result is 11 singalong party songs that are little stories

unto themselves. Many share tropical and African influences, from the bouncy congas on the Peter Gabriel name-checking "Cape Cod Kwassa Kwassa" to the borderline clubby four-on-the-floor beat that kicks off "Campus." The twee "One (Blake's Got a New Face)" would be a perfect fit for just about any Wes Anderson film, while tracks like "Mansard Roof" and "The Kids Don't Stand a Chance" highlight singer Ezra Koenig's dreamy pipes. Listeners are only too lucky to get a hot breath of summer fun in these cold winter months.—*KH*

KATE WALSH

Tim's House

Producer: *Tim Bidwell*

Verve Forecast

Release Date: Jan. 29

★ Like fellow Brits Kate Nash and Lily Allen, Kate Walsh went from a relative unknown to Internet phenomenon thanks in part to MySpace and iTunes exposure. But unlike her sassy, tell-it-like-it-is peers, Walsh's style is much more quiet and subtle, and "Tim's House" slowly resonates with a bittersweet sincerity. Gentle guitar strumming, the soft pitter patter of drums and Walsh's crystal-clear voice carry the songs here, as she delicately unravels the intertwinings of her wounded heart. "Don't come around being happy/And don't you be crying without me," she instructs an ex-lover on "Don't Break My Heart," which unfolds with a palpable yearning that's felt elsewhere on such cuts as the "Grey's Anatomy"-featured "Your Song" and the string-laced, Joni Mitchell-esque "Fireworks."—*JM*

POP

SECONDHAND SERENADE

Fall for You (3:05)

Producer: *Butch Walker*

Writer: *J. Vesely*

Publisher: *John Vesely, BMI Glassnote/ILG*

★ Coming off a whirlwind year of discovering the limelight, top unsigned MySpace act and MTV-embraced band Secondhand Serenade previews sophomore set "A Twist in My Story" with stellar launch single "Fall for You." Riveting emotion explodes from this piano-driven ballad, as John Vesely's scorching vocal conjures a tale of patching things up with a lover after a fight: "Tonight will be the night that I will fall for you over again/Don't make me change my mind/Or I won't live to see another day/Because a girl like you is impossible to find." Take this track for a spin and break bad with one of the most promising acts of the year.—*AV*

ROCK

ALTER BRIDGE

Watch Over You (4:19)

Producer: *Michael "Elvis" Baskette*

Writers: *M. Tremonti, M. Kennedy*

Publishers: *Mark Tremonti/Open Water, BMI; Happy Papper/Bassgrove, ASCAP Universal Republic*

The time for comparing Alter Bridge to Creed is long past, yet there is another noticeable difference between the bands in my-love-was-never-enough-for-you song "Watch Over You." While Creed earnestly tried to create inspiring music (sometimes too earnestly), bombastic production rendered the effort heavy-handed. But songwriters/Alter Bridge members Myles Kennedy and Mark Tremonti turn a nifty trick of effortlessly making a sad lyric feel uplifting. A lament about a loved one now living unprotected are framed with lite-country acoustics that then take flight with bolder guitars and Kennedy's unforced tenor, which glides like an eagle. Like the images of nature it invokes, "Watch Over You" is pristine and majestic.—*CLT*

AC

MICHAEL McDONALD

(Your Love Keeps Lifting Me) Higher and Higher (3:02)

Producer: *Simon Climie*

Writers: *G. Jackson, C. Smith, R. Minder*

Publishers: *Warner/Chappell/EMI Universal Motown*

▶ Just as Barry Manilow redefined his career by covering hits from the previous three decades, Michael McDonald rejuvenated with "Motown" and "Motown 2," which have collectively sold more than 2 million copies, while fostering AC hit readings of "I Heard It Through the Grapevine" and "Ain't No Mountain High Enough." New set "SoulSpeak," arriving March 11, has already entranced some 50 AC stations with single "(Your Love Keeps Lifting Me) Higher and Higher," originally a top 10 hit in 1967 for Jackie Wilson. McDonald's ability to lavishly wrap chops around black soul has never been questioned—but this time around, thanks to a spirited uptempo template, the former Doobie is getting down. AC needs to toss a little fun onto the airwaves, and McDonald delivers with gusto. And there's more

TRISHA YEARWOOD

This Is Me You're Talking To (3:03)

Producer: *Garth Fundis*

Writers: *K. Rochelle, T.L. James*

Publishers: *various*

Big Machine

Be prepared! Upon first listen, this compelling ballad is so stunningly beautiful, it's likely to take your breath. Written by Karyn Rochelle and Tommy Lee James, it's the simple story of two lovers running into each other after a breakup and the flood of emotions that chance encounter generates. "You're smilin' that smile you get when you're nervous, like you don't quite know what to do, but this is me you're talking to," Yearwood sings in the first verse. As all the hurt and heartache bubble to the surface, her brilliant delivery makes the pain in the words palpable. She has always had a gift for conveying every nuance of emotion in a great lyric, and this performance is among the most powerful in Yearwood's celebrated career. When an amazing song and an incredible vocalist come together, it creates an undeniable magic. This is nothing less than a modern classic.—*DEP*



where this came from, via a downtown jam remake of "Walk On By." Hard to believe he's been doing the solo gig for 25 years now... with no sign of slowing down. Higher? You betcha.—*CT*

TRIPLE A

DEMOLITION STRING BAND

Letters (3:06)

Producer: *Boo Reiners*

Writer: *E. Skye*

Publisher: *Mighty Minx, ASCAP*

Breaking Records

Breaking Records

★ Demolition String Band may be New York-based, but the entrenched alt-country quartet could rub cozy shoulders with Alison Krauss any day. Third album "Different Kinds of Love," released in late 2007 on versatile indie Breaking Records, delivers on the group's beloved mix of bluegrass, honky-tonk, rock and Bayou ooze, highlighted by whimsical "Letters," an ode to a modern-day techno-bunco. Lead singer/songwriter Elena Skye laments, "I woke up late last night to a blinking computer light and saw you writing to a darling signed with care/Does she know that while you write I sleep in your bed each night?" Mandolin, a thrush of driving percussion and plentiful acoustic trimmings add a plaintive instrumental backdrop—but it's ultimately all in good fun. Skye and company are primed to rope in triple A here, while the 13-track full-length has further potential at country with vigorous "Wisteria," wedding wish "I Wanna Wear White" and collaborative throwdown "Who Taught You." Demolition's members are across-the-board connoisseurs: master instrumentalists, lyricists and entertainers, while Skye is a vocal treasure. For more: myspace.com/demolitionstringband.—*CT*



JEWEL

Stronger Woman (3:53)

Producers: *Jewel, John Rich*

Writers: *Jewel, M. Green*

Publishers: *EMI April/Wiggly Tooth, ASCAP; Warner-Tamerlane/Sycamore Canyon, BMI Valory/Big Machine*

The notion of Jewel crossing to country is as organic as a bale of hay. Her music, lifestyle and live shows have always been tinted with more than a twinge of twang. And with adult top 40 leaning ever younger and more rock-based, mainstream radio's loss is country's privileged gain. "Stronger Woman" is by no means a departure vocally or lyrically; it simply adorns steel guitar and other Nashville-friendly production elements into the mix. The message, admittedly, is target-marketed: "I'm gonna love myself more than anyone else, believe in me, even if someone can't see/There's a stronger woman in me." Then, to ensure added female-friendly punch, she adds, "The kind of woman I want my daughter to be." With the format already ushering in the Eagles, Huey Lewis and Miley Cyrus—while top 40 remains mired in age-old rap novelties—country is becoming the new melodic mainstream. With female superstars in short supply, Jewel is a precious gem in the country crown.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Chuck Eddy, Gordon Ely, Deborah Evans Price, Gary Graff, Katie Hasty, Kerri Mason, Jill Menze, Dan Ouellette, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

COUNTRY BY KEN TUCKER

Their Kind Of Woman

Country Radio Takes Kindly To New Jewel Single

So far, so good. Singer/songwriter Jewel, who is releasing a country album this summer on Nashville-based independent Valory Music, is finding early acceptance from country radio. Her single, "Stronger Woman," is the Hot Shot Debut on Hot Country Songs this week, at No. 50.

It's actually Jewel's second appearance on the country chart: In 1999 she peaked at No. 56 as the duet partner of Merle Haggard when the pair reprised his 1984 No. 1 "That's the Way Love Goes."

The new song, written by Jewel and Marv Green, is a midtempo, banjo-laden testament to believing in one's

self. "I like a beginning, middle and end to my songs," Jewel recently told Billboard in explaining her move to country. "That's pretty much just country radio right now."

KEGA Salt Lake City played the tune 20 times during the week ending Jan. 20, according to Nielsen BDS, and PD Cody Alan says playing Jewel on a country station is not a stretch. "If you listen back to old Jewel music, you realize the rootsy feel of her songs are country in nature," he says. "Her relationship with [professional bull rider/cowboy] Ty Murray helps to give her some country cred. That, along with a great female lyric on 'Stronger Woman' seem like the makings of a country hit."

WKIS Miami PD Ken Boesen says there are two reasons he's em-

braced the single. "First, she's an incredibly talented and proven artist both as a writer and a performer," he says. "We always have room for someone with amazing talent. Second, Jewel already obviously has a huge fan base. I'm expecting those fans to be thrilled that she has a new project and will come to Kiss Country to hear it. This is an opportunity to invite more people to the country genre."

The song will be available exclusively at iTunes starting Feb. 5 and Jewel will appear Feb. 10 on ABC's "Good Morning America: Weekend Edition." Her album "Perfectly Clear," which was produced by John Rich, is due June 3.

Additional reporting by Wade Jessen.



TOUMAST



DOUGLAS



GLOBAL BY ANASTASIA TSIOLCAS

THEY'VE GOT NEXT

New York Showcases Reveal Future World, Jazz Stars

■ **Lo Còr de la Plana**—an unlikely source of magic and the unquestioned hit of Globalfest, these six male vocalists from Marseilles singing not in French, but in their regional Occitan language. They peppered their set, in which they accompanied themselves on hand drums and tambourine, with plenty of wit and North American rhythms.

■ **Italian singer/songwriter Vinicio Capossela**, who marries performance art and cabaret in grand style. Outfitted in a ringmaster's hat at the start of his performance, the growling-voiced Capossela (imagine Tom Waits singing in Italian) offered an alterna-circus of a performance that intertwined jocular wit with an old-world weariness and longing.

■ **The band Toumast**, from Niger. The group is an ethnic guitar-based Touareg act; if you know the current "it" band from Mali, Tinariwen—which recently toured with the Rolling Stones—you'll know Toumast's overt inspiration. Even without one of its two leads (female singer Aminatou Goumar, due to illness), guitarist/vo-

calist Moussa Ag Keyna and French multi-instrumentalist Dan Levy roared along on a dry, gritty sound, melding meandering Saharan melodies on guitar and crunching, amped-up power chords.

■ **At Winter Jazzfest**, New York trumpet virtuoso and musical polymath Dave Douglas dazzled with his new trio, Magic Circle (with violinist Mark Feldman and bassist Scott Colley) in a set that paid subtle homage to clarinetist/saxophonist/composer Jimmy Giuffrè.

■ **Iraqi-American trumpeter/vocalist/santoor (hammered dulcimer) player Amir ElSaffar** elegantly married jazz and Iraq's classical maqam tradition with his globalistic Two Rivers group, featuring Rudresh Mahanthappa on alto saxophone; drummer Nasheet Waits; Carlo DeRosa on bass; Tareq Abboushi on violin, the oud lute and dumbek drum; and Zafer Tawil playing frame drum and the stringed buzuq.

■ **On another multicultural bent**, clarinetist Don Byron, pianist Lisa Moore and Czech violinist/singer Iva Bittova put together a Winter Jazzfest set that blurred the lines between jazz and classical music as well as between old world and new.

Curious what's going to be generating serious heat in world music and jazz for months—and even years—to come? Head to Globalfest and Winter Jazzfest. Held during the Arts Presenters conference each January in New York, these showcases have quickly become must-attend events for bookers looking to put together future seasons and fans eager to get a jump on the hippest and hottest.

Globalfest—a one-night event featuring a dozen or so acts—was founded five years ago by Maure Aronson (Boston's World Music), Bill Bragin (Lincoln Center) and Isabel Soffer (World Music Institute in New York). Appearances at past Globalfests have clinched the American careers of such hot world music artists as Portuguese fado superstar Mariza. Globalfest's success helped inspire a supersized, jazz-focused showcase with 24 acts in a night. Winter Jazzfest, that's curated by Brice Rosenbloom (boomBOOM Presents).

Hot acts from these showcases to keep an ear out for include:

TOUMAST: LISA ROZE; CAPOSSELA: ELETTA MALLABY; DOUGLAS: JIMMY KATZ

POP BY AYALA BEN-YEHUDA

Something To Dance About

European Hit Crosses Over To New Audiences

A 6-year-old house song with a saxophone hook and unintelligible vocals made it from Denmark to the Billboard charts, almost by accident.

"Calabria 2008," as it is now known, was created as an instrumental track in 2002 by Danish DJ/producer Rune Reilly Kolsch. Dancehall patois vocals by Jamaican-Danish vocalist Natasja were added to the track in 2006, and Kolsch and his producing partner Johannes Torpe licensed the song to London dance label Ministry of Sound under the name Enur (Rune's name spelled backward).

The song went to No. 29 on the European Hot 100 singles chart. New York dance label Ultra Records then licensed it for the United States, but "I never hired

anyone to work this record at Latin [radio]," Ultra senior promotions director Phil Nieves says. "It was born out of the clubs."

The song filtered up from dancefloors in Miami and New York to get airplay in those cities, then in Chicago and on the West Coast, Nieves says.

With support from mainstream and rhythmic top 40, dance and Latin formats, the song rises 60-55 on the Billboard Hot 100 this week. ("Calabria" peaked at No. 35 on Hot Latin Songs in December.)

Rapper Pitbull's current single, "The Anthem," also samples "Calabria."

In some markets, like Chicago and the San Francisco Bay Area, Latin stations were the first to jump on the album, which may



have convinced mainstream stations in those markets to follow suit, Nieves says.

Bobby Ramos, PD at bilingual rhythmic KVIB (Latino Vibe 95.1 FM) Phoenix, says one of his mixshow DJs brought "Cal-

abria" to his attention. "It's one of those things that crosses the language barrier... [listeners] call in and ask, 'What's that song?' We get Spanish callers that speak no English and ask the same question."

ARMIN VAN BUUREN: THE KING OF THE DJs

By all industry accounts, 2007 was Tiësto's year. The Dutch trance master played sold-out shows in clubs and concert venues across the globe on his Elements of Life tour, sold nearly 80,000 copies of his same-named artist album on Ultra Records and shored up partnerships with such brands as Microsoft and Armani Exchange.

But according to the 345,000 fans who logged on to vote in U.K. magazine DJ's Top 100 DJs Poll—most of them American—another Dutch trance jock was the world's No. 1 DJ in 2007: Armin van Buuren.

Five weeks after the rankings were announced, the DJ/producer hit No. 10 on Billboard's Heatseekers chart with the mixed compilation "Universal Religion 2008" (Ultra), a week prior to its release (thanks to an iTunes exclusive). It has gone on to sell 12,000 copies, according to Nielsen SoundScan.

But his upcoming artist album, "Imagine" (Ultra), set for a spring release, is expected to get an even bigger bump, thanks to the Armin Only—Imagine world tour, said to be of the same grand scope as Tiësto's pyrotechnics-laden eye-popper.

Since entering DJ's Top 100 chart—which affects booking demand and pricing throughout the subsequent year—at No. 27 in 2001, van Buuren hasn't left the top five.

"It has been a natural rise," Armada Music managing director Maykel Piron says. "But we have always been aiming to reach as much people as possible."

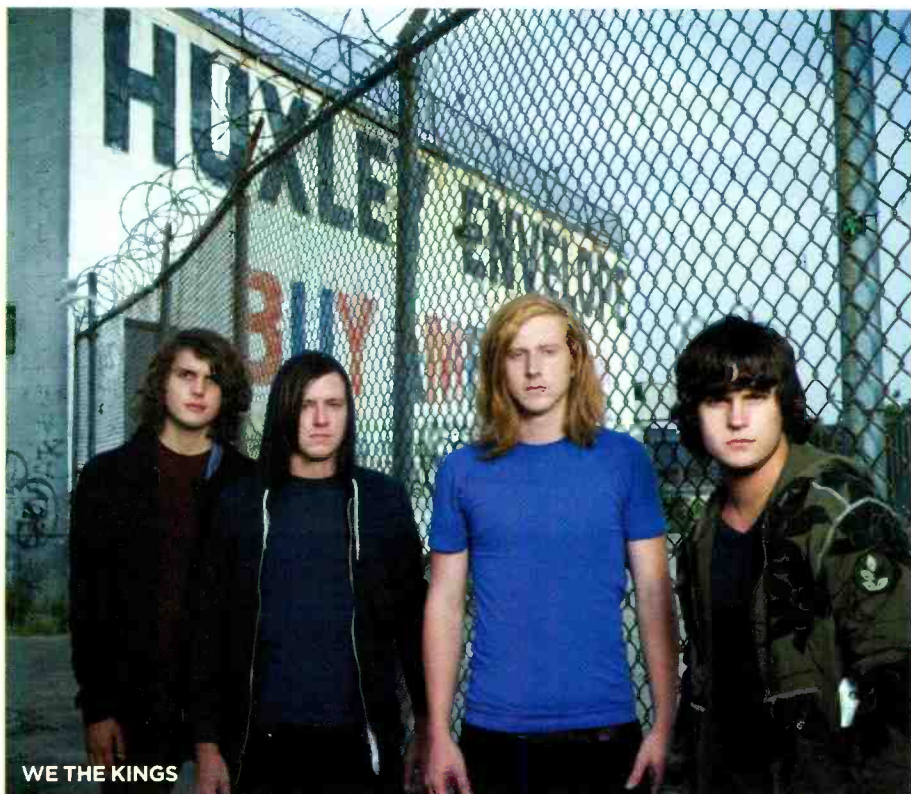
Founded by van Buuren, Piron and David Lewis, former head of the Warner Music Benelux dance division, Armada Music offers DJ/producers one-stop shopping, with in-house artist management, label management, publishing and booking services. Markus Shultz, Remy and M.I.K.E. are also clients.

—Kerri Mason



ROCK BY CORTNEY HARDING

GETTING TO KNOW THEM



Off-The-Cuff Videos Build We The Kings' Fan Base

In addition to playing an excellent guitar riff and writing soul-searching lyrics, We the Kings frontman Travis Clark is also a mean field goal kicker. While these talents might seem unrelated, S-Curve label head Steve Greenberg would beg to differ.

"We built an online campaign using Nabbr, an embeddable video player, and a big part of that was making sure the band added new content daily," he says. "We included the usual things, like videos of live or acoustic performances, but we also wanted the band to build something that was almost like their own online TV series. They started to do fun things, and one of their ideas was to have Travis try to kick longer and longer field goals and post those videos."

"What this is indicative of," Greenberg continues, "is a bond between the band and the fans. We've done almost no conventional marketing, and yet we're doing very well."

Since recently relaunched S-Curve Records released its debut in October, We the Kings has been steadily climbing the charts, landing at No. 13 on

this week's Heatseekers tally. The band's music has appeared on such shows as "One Tree Hill" and "Newport Harbor," and it has been chosen as one of the bands to be featured in mtvU's Freshman 5 for up-and-coming artists during spring break 2008 coverage.

Greenberg credits the success to a mixture of old-school and new-school strategies. "The band has been doing a ton of touring," he says. "They've also made great use of the Nabbr player, and their little \$5,000 video has been embedded by 25,000 fans."

"We've built all this slowly and didn't try to go too wide too fast," Greenberg says. "Our next step is to go to radio, because I believe that 'Check Yes Juliet' could be a huge hit. We also shot a video with Alan Ferguson, who has done videos for Fall Out Boy and Gym Class Heroes, and we want to get that to 'TRL.'"

The band's self-titled debut has moved only 24,000 copies, according to Nielsen SoundScan, and Greenberg claims three-quarters of those are digital sales. Still, he adds, "we haven't done any positioning or expensive programs to sell records. Imagine what they will do when those doors open."

CALABRIA: JOHANNES+RUNE; WE THE KINGS: SHANE MCCALLEY

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WIDER 'UMBRELLA'

>> Another acoustic cover of Rihanna's smash "Umbrella" hits a Billboard chart, as Taylor Swift's take enters the Pop 100 at No. 79. It comes from Swift's iTunes-only EP "Live From SoHo," opening at No. 10 on Top Digital Albums. Last year, Marie Digby took a stripped-down "Umbrella" to No. 33 on Adult Top 40.

HIS LAST 'RUCKUS'

>> Roomful of Blues' "Raisin' a Ruckus" hit stores Jan. 15, just four days after the band's trumpeter, Bob Enos, died at age 60 during a tour. The new title bows at No. 6 on Top Blues Albums, Roomful's eighth entry on that list.



SLOW RIDE

>> "The Good Left Undone" by Rise Against finds No. 10 on Modern Rock in the track's 30th chart week, marking the slowest rise to that list's top 10. Sick Puppies' "All the Same" set the chart's old mark last year, needing 25 weeks to make the top 10.

CHART BEAT

>> The debut of the new Ringo Starr album on the Billboard 200 brings the total of charted non-Beatle albums by a Beatle to 90. The score is 13 for Starr, 34 for Paul McCartney, 22 for John Lennon and 16 for George Harrison. Starr's "Liverpool 8" enters the album tally 44 years to the week after the Beatles made their first chart appearance with "Meet the Beatles."

>> "Liverpool 8" is the first Ringo Starr album to chart on Capitol, and another longtime Capitol artist also returns to the Billboard 200. Anne Murray, now on Manhattan Records, has the highest-debuting title of her career with "Duets: Friends and Legends." She repeats that feat on Top Country Albums.

Read Fred Bronson every week at billboard.com/fred.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

New Market Realities Rewrite Charts Rule Book

The start of a new year in an industry undergoing significant transition prompts the introduction of new chart rules. Some of these changes have already occurred while others will unfold shortly.

EGYPT CENTRAL



As reported Jan. 8 on billboard.biz and on this page in the Jan. 19 issue, Billboard revised parameters for catalog albums during the first sales week of 2008.

Prior to this change, albums moved to catalog status when they reached 2 years old if they were no longer ranked in the top half of the Billboard 200. Titles of that vintage also remained current if a single showed growth at a Nielsen BDS-monitored radio format.

At the urging of all four major distributors, the two-year window has been shortened to 18 months, which

brings our catalog rules more in line with the parameters that Nielsen SoundScan uses to define catalog volume in its marketing reports. The 18-month standard also comes closer to the way music retailers view their stock.

As before, albums that remain in the top half of the Billboard 200 or that house upward-trending singles remain current. During the week that the 18-month rule kicked in, 17 albums on Billboard's charts retained current status by virtue of the active-single clause, including Ingrid Michaelson's "Girls and Boys," which this issue graduates from Top Heatseekers with a 106-81 sprint on the Billboard 200.

This issue, a rising single enables the Hot Shot Debut on Heatseekers by Egypt Central with a self-titled album that first hit stores in April 2005.

The week this rule took effect, Rascaflatts' "Me and My Gang" and Tim McGraw's "Greatest Hits Vol. 2: Reflected" moved from the Billboard 200 to Top Pop Catalog Albums and were among eight titles that left Top Country Albums. The adjustment also removed two titles from Heatseekers, three from Top Latin Albums

and four from both Top Christian Albums and Top Gospel Albums. The other side of that coin: Albums that moved to catalog status opened chart slots for newer albums.

This week, the 18-month rule is applied to Top Rap Albums at billboard.biz, removing Webbie's 2005 set "Savage Life." That chart had included catalog albums since management of the list shifted from Nielsen SoundScan to Billboard in 2004.

Nielsen SoundScan maintains catalog charts for every genre album chart Billboard publishes in the magazine and on its Web sites.

The only year-round Billboard charts that mix current and catalog albums are Top Soundtracks, Top Internet Albums, Top Digital Albums, Top Kid Audio and Top Cast Albums, because the performance of catalog titles is uniquely relevant in those market categories.

COMING ATTRACTIONS: As noted last week, declining volume in the singles market—particularly at the core panel that governs our R&B/hip-hop sales charts—prompted us to replace Hot R&B/Hip-Hop Singles Sales with the audience-driven Nielsen BDS chart

Hot Rap Songs in these pages. We are evaluating the depths of our specialty-genre album charts and may shorten some of those printed lists.

Coming soon will be a new policy that eliminates dual charting on album and music video lists by CD/DVD combos. Such products will be tracked either as albums or videos, not both, according to content, a change that has been applauded by retailers and suppliers.

The Billboard team is also working with Nielsen SoundScan and digital merchants to set the stage for digital-only titles to appear on charts beyond Top Digital Albums and Top Comprehensive Albums.

There are some operational hiccups we need to smooth out, but the success of the "Juno" soundtrack in its digital-only window and oomph shown by several digital offerings have increased labels' appetites to see such titles appear on more charts.

Four digital-only sets are among the top 10 on Top Digital Albums, by Josh Kelley, Lil Wayne, Amy Winehouse and Taylor Swift at Nos. 2, 5, 7 and 10, respectively. Kelley's "Special Company" enters the Comprehensive chart on billboard.biz at No. 63.

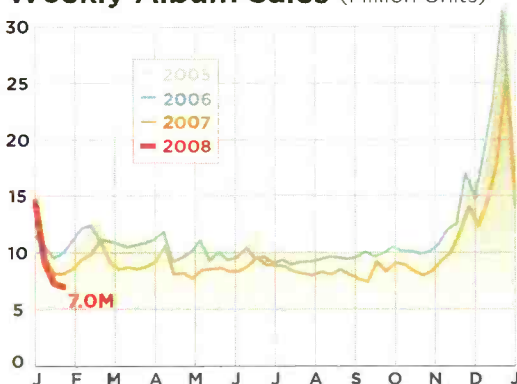
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,976,000	1,133,000	21,274,000
Last Week	7,253,000	1,245,000	23,251,000
Change	-3.8%	-9.0%	-8.5%
This Week Last Year	8,095,000	890,000	17,797,000
Change	-13.8%	27.3%	19.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	25,611,000	23,296,000	-9.0%
Digital Tracks	57,253,000	72,903,000	27.3%
Store Singles	143,000	87,000	-39.2%
Total	83,007,000	96,286,000	16.0%
Albums w/TEA*	31,336,300	30,586,300	-2.4%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'07	25.6 million
'08	23.3 million

SALES BY ALBUM FORMAT

CD	22,708,000	19,377,000	-14.7%
Digital	2,821,000	3,825,000	35.6%
Cassette	29,000	10,000	-65.5%
Other	53,000	84,000	58.5%

For week ending January 20, 2008. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	14,839,000	12,858,000	-13.3%
Catalog	10,772,000	10,437,000	-3.1%
Deep Catalog	7,701,000	7,474,000	-2.9%

CURRENT ALBUM SALES

'07	14.8 million
'08	12.9 million

CATALOG ALBUM SALES

'07	10.8 million
'08	10.4 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

FEB 2 2008 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	10	ALICIA KEYS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	As I Am	3	1
2	3	8	3	SOUNDTRACK FOX RHINO 410236/AG (13.98)	Juno		1
3	4	3	5	MARY J. BLIGE MATRIARCH GEFEN 010313/IGA (13.98) ⊕	Growing Pains		1
4	2	1	4	RADIOHEAD TRO 21622/ATO (13.98)	In Rainbows	1	1
5	HOT SHOT DEBUT	1		RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	5	5
6	5	5	65	TAYLOR SWIFT BIG MACHINE 120702 (18.98) ⊕	Taylor Swift	2	5
7	NEW	1		JOHN LEGEND G.O.D. COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia	1	1
8	6	4	10	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	3	3
9	7	6	11	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	4	4
10	15	14	30	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
11	11	9	27	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	1	1
12	12	11	17	KEYSHIA COLE CONFIDENTIAL IMANI GEFEN 009475/IGA (13.98)	Just Like You	1	1
13	13	13	7	SOUNDTRACK FOX 82466/RA2OR & TIE (16.98)	Alvin And The Chipmunks	3	3
14	9	7	11	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	3
15	8	10	12	EAGLES EHC 4500 EX (14.98)	Long Road Out Of Eden	7	1
16	17	22	63	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	1
17	10	12	70	FERGIE WILL I AM A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	3	1
18	22	20	23	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	2	1
19	14	15	9	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	14	14
20	19	26	61	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	1
21	18	31	16	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice	18	18
22	25	34	13	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075/ (18.98)	Raising Sand	1	1
23	16	18	5	SOUNDTRACK NONESUCH 368572 WARNER BROS (25.98)	Sweeney Todd: The Demon Barber Of Fleet Street	18	18
24	21	19	13	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221 RMG/SBN (18.98)	Carnival Ride	2	1
25	28	21	17	RASCAL FLATTS LYRIC STREET 000384 HOLLYWOOD (18.98)	Still Feels Good	1	1
26	23	17	5	LUPE FIASCO 1ST & 15TH ATLANTIC 368316/AG (18.98)	Lupe Fiasco's The Cool	14	14
27	20	16	10	LED ZEPPELIN SWAN SONG 313148 ATLANTIC (19.98) ⊕	Mothership	7	7
28	27	24	5	JAHEIM DIVINE MILL ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1	1
29	30	35	120	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	7	1
30	29	23	32	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!	15	15
31	32	38	25	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX 10566 COLUMBIA (13.98) ⊕	Once	31	31
32	38	40	35	MARON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	1	1
33	24	28	36	LINKIN PARK MACHINE SHOP 444777 WARNER BROS. (18.98) ⊕	Minutes To Midnight	2	1
34	34	25	24	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers	1	1
35	35	37	12	BRITNEY SPEARS JIVE 19073/ZOMBA (18.98)	Blackout	1	1
36	46	51	45	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	1	1
37	40	27	16	SOULJA BOY TELL'EM COLLIPARK INTERSCOPE 009962/IGA (13.98)	souljaboytellem.com	4	4
38	39	36	6	BIRDMAN CASH MONEY UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	18	18
39	31	33	18	KANYE WEST ROC-A-FELLA DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
40	47	55	6	THE-DREAM RADIO KILLA/DEF JAM 009872/IDJMG (13.98)	Love/Hate	30	30
41	37	54	3	VARIOUS ARTISTS GRAMMY SHOUT FACTORY 10793 EX/STARBUCKS (19.98)	The Grammys: 50th Anniversary Collection	3	3
42	NEW	1		ANNE MURRAY MANHATTAN 86278/BLG (18.98)	Duets: Friends & Legends	42	42
43	48	50	16	J. HOLIDAY MUSIC LINE 11805/ CAPITOL (12.98)	Back Of My Lac	1	1
44	41	39	5	KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	33	33
45	33	29	11	JAY-Z ROC-A-FELLA/DEF JAM 010229/IDJMG (13.98)	American Gangster	1	1
46	53	56	65	SOUNDTRACK WALT DISNEY 861696 (18.98) ⊕	Hannah Montana	3	1
47	26	-	2	SIA MONKEY PUZZLE 30629/HEAR (18.98)	Some People Have Real Problems	26	26
48	51	44	9	JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10	10
49	54	48	19	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	1	1
50	44	42	15	KID ROCK TOP DOG ATLANTIC 290556/AG (18.98)	Rock N Roll Jesus	1	1

At No. 94, Ringo Starr's lucky 13th charting solo album on the list bows with 7,000 sold. His first, "Sentimental Journey" (1970), peaked at No. 22.



Aided by a \$7.99 sale tag at Best Buy, the dance guru reaches the top 100 of the big chart for the first time and graduates from Top Heatseekers.



Act notches its highest charting album yet, as its eighth set bows with 8,000 sold.



Initially self-released in May 2006, the still-unsigned artist graduates from Top Heatseekers as the set's total climbs to 107,000.



Now widely available to all retailers, the set that had been exclusive to Victoria's Secret and digital merchants bows with 7,000 sold.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	36	-	2	KATE NASH FICTION GEFEN 010536/IGA (9.98)	Made Of Bricks		36
52	45	43	18	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	1	1
53	52	49	17	FOO FIGHTERS ROSWELL RCA 11516/RMG (18.98)	Echoes, Silence, Patience & Grace	3	3
54	49	46	9	KEITH URBAN CAPITOL NASHVILLE 07665 (18.98) ⊕	Greatest Hits	11	11
55	59	61	33	RIHANNA SRP DEF JAM 008968/IDJMG (13.98)	Good Girl Gone Bad	2	2
56	42	45	42	TIMBALAND MOSLEY BLACKGROUND INTERSCOPE 008594/IGA (13.98)	Timbaland Presents Shock Value	5	5
57	72	74	114	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
58	43	30	10	CELINE DION COLUMBIA 08114/SONY MUSIC (18.98) ⊕	Taking Chances	3	3
59	65	91	92	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	41	41
60	50	47	28	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray	1	1
61	56	62	12	ANDREA BOCELLI SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98) ⊕	The Best Of Andrea Bocelli: Vivere	1	1
62	57	41	6	BOW WOW & OMARION TU G/COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off	11	11
63	55	65	38	MICHAEL BUBLE 143 REPRISE 100313 WARNER BROS. (18.98)	Call Me Irresponsible	1	1
64	63	75	46	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me	31	31
65	62	71	16	MATCHBOX TWENTY MELISMA ATLANTIC 297340/AG (19.98) ⊕	Exile On Mainstream	3	3
66	58	53	10	DANE COOK Rough Around The Edges: Live From Madison Square Garden COMEDY CENTRAL 0051 (16.98 CD/DVD) ⊕		11	11
67	66	63	38	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder	16	16
68	64	67	6	MARIO 3RD STREET/ 21560/RMG (18.98)	Go	21	21
69	102	-	2	GREATEST HEATSEEKER GAINER GRADUATE DJ KRIBBLE THRIVEDANCE 90780/THRIVE (18.98)	Total Dance 2008	69	69
70	61	59	71	JUSTIN TIMBERLAKE JIVE 88062/ ZOMBA (18.98) ⊕	FutureSex/LoveSounds	4	1
71	70	76	106	SOUNDTRACK WALT DISNEY 561426 (12.98)	High School Musical	4	1
72	68	68	13	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	9	9
73	69	84	10	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	13	13
74	74	90	14	SANTANA ARISTA LEGACY COLUMBIA 06293/RMG (18.98)	Ultimate Santana	8	8
75	76	52	4	VARIOUS ARTISTS WALT DISNEY 001089 (18.98)	High School Musical 2: Non-Stop Dance Party	52	52
76	75	78	7	GODSMACK UNIVERSAL REPUBLIC 010296/UMRG (13.98 CD/DVD) ⊕	Good Times, Bad Times...Ten Years Of Godsmack	35	35
77	NEW	1		THE MAGNETIC FIELDS NONESUCH 327038 WARNER BROS (16.98)	Distortion	77	77
78	73	81	7	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22	22
79	77	69	7	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	28	28
80	83	96	31	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	30	30
81	106	126	8	HEATSEEKER GRADUATE INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	81	81
82	79	57	95	FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕	Flyleaf	57	57
83	80	72	40	BOYS LIKE GIRLS COLUMBIA 65572/SONY MUSIC (11.98)	Boys Like Girls	55	55
84	87	77	18	BRUCE SPRINGSTEEN COLUMBIA 17060/SONY MUSIC (18.98)	Magic	1	1
85	99	99	17	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	17	17
86	96	101	31	BON JOVI MERCURY ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway	1	1
87	60	70	4	SOUNDTRACK ATLANTIC 362748/AG (18.98)	P.S. I Love You	60	60
88	90	97	24	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	5
89	88	79	12	AVENGED SEVENFOLD HOPELESS 30380/ WARNER BROS (18.98)	Avenged Sevenfold	4	4
90	81	85	10	THE KILLERS ISLAND 010226/IDJMG (13.98)	Sawdust	12	12
91	71	66	5	SOUNDTRACK World Wrestling Entertainment Presents: Raw Greatest Hits: The Music WWE COLUMBIA 21259/SONY MUSIC (18.98)		66	66
92	94	119	13	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard	3	3
93	NEW	1		SPICE GIRLS VIRGIN 01767 (18.98) ⊕	Greatest Hits	93	93
94	NEW	1		RINGO STARR CAPITOL 17388 (18.98)	Liverpool 8	94	94
95	91	106	21	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	1	1
96	89	104	17	CHRIS BOTTI COLUMBIA 07606/SONY MUSIC (15.98) ⊕	Italia	27	27
97	98	118	18	EDDIE VEDDER MONKEY WRENCH/ 15944/RMG (18.98)	Into The Wild (Soundtrack)	11	11
98	101	103	12	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	1	1
99	82	89	7	SCARFACE RAP-A-LOT 4 LIFE RAP-A-LOT 33172 ASYLUM (18.98)	Made	17	17
100	103	109	25	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	5	5

THE BILLBOARD 200 ARTIST INDEX

2PAC	143	ANGELS AND AIRWAVES	167	SARA BAREILLES	21
50 CENT	101	ATREYU	181	BEANIE SIGEL	183
TRACE ADKINS	78	RODNEY ATKINS	125	BIRDMAN	125
AKON	147	AVENGED SEVENFOLD	89	MARY J. BLIGE	38
JASON ALDEAN	157	AVENTURA	133	JAMES BLUNT	142
GARY ALLAN	92	BAND OF HORSES	169	ANDREA BOCELLI	61
LILY ALLEN	163			BDN JOVI	86
ALTER BRIDGE	152			CHRIS BOTTI	96

BOYZ II MEN	135	CASTING CROWNS	95	DAUGHTRY	20
BREAKING BENJAMIN	155	KENNY CHESNEY	49	EAGLES	15
GARTH BROOKS	14	CHEVELLE	193	FINGER ELEVEN	177
CHRIS BROWN	9	CHINGY	178	FLEX	162
MICHAEL BUBLE	63	ERIC CLAPTON	137	FLYLEAF	82
BUCKCHERRY	59	KEYSHIA COLE	12	FOO FIGHTERS	53
		CELINE DION	58	KIRK FRANKLIN	44
		DJ KHALED	189		
		DJ KRIBBLE	69		
		THE DDORS	174		
		DANE COOK	66		
		BILLY RAY CYRUS	122		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 100 adult contemporary stations and 70 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

FEB 2 2008

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)
2	2	14	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	3	19	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	8	7	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	5	11	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK J/RMG)
6	6	14	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
7	4	19	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
8	7	8	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
9	10	17	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
10	11	19	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	9	20	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
12	12	10	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
13	14	14	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
14	13	9	FLASHING LIGHTS	KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)
15	23	6	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
16	17	25	PARALYZER	FINGER ELEVEN (WIND-UP)
17	18	8	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
18	15	14	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
19	21	22	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	16	19	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
21	19	10	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
22	20	14	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
23	30	6	I REMEMBER	KEYSHIA COLE (JAM&B/GEFFEN/INTERSCOPE)
24	28	8	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
25	22	36	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)

1,279 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	9	8	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
3	3	11	LOVE SONG	SARA BAREILLES (EPIC)	
4	7	12	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
5	2	25	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
6	15	7	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
7	4	19	NO ONE	ALICIA KEYS (MBK J/RMG)	
8	5	28	PARALYZER	FINGER ELEVEN (WIND-UP)	
9	6	14	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
10	14	12	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
11	20	39	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
12	8	14	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
13	11	17	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	
14	13	22	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
15	10	28	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEME (COLLIPARK/INTERSCOPE)	
16	21	17	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
17	16	14	LOVE LIKE THIS	NATASHA BEINGFIELD (PHONOGENIC/EPIC)	
18	17	16	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
19	22	7	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
20	24	6	SORRY	BUCKCHERRY (EVEVEN SEVEN/ATLANTIC/LAVA)	
21	18	10	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
22	12	27	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
23	19	21	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT EPIC)	
24	26	6	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)	
25	23	26	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	28	WHO KNEW	PINK (LAFACE/ZOMBA)
27	29	13	WINNER AT A LOSING GAME	RASCAL FLATTS (LYRIC STREET)
28	35	12	LOVE LIKE THIS	NATASHA BEINGFIELD (PHONOGENIC/EPIC)
29	34	9	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
30	25	13	STAY	SUGARLAND (MERCURY NASHVILLE)
31	26	16	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
32	33	16	WHAT DO YA THINK ABOUT THAT	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
33	31	32	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
34	39	5	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)
35	24	11	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)
36	36	16	EVERYBODY	KEITH URBAN (CAPITOL NASHVILLE)
37	32	19	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
38	42	11	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN (COLUMBIA)
39	43	10	WATCHING AIRPLANES	GARY ALLAN (MCA NASHVILLE)
40	40	11	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
41	44	11	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY LYRIC STREET)
42	41	22	OVER YOU	DAUGHTRY (RCA/RMG)
43	37	22	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
44	49	9	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
45	46	9	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
46	52	5	SORRY	BUCKCHERRY (EVEVEN SEVEN/ATLANTIC/LAVA)
47	51	4	SHIFTWORK	KENNY CHESNEY (BNA)
48	45	21	DON'T BLINK	KENNY CHESNEY (BNA)
49	53	8	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
50	64	2	LOVE SONG	SARA BAREILLES (EPIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	16	#1 APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
2	1	29	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
3	5	19	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
4	3	31	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
5	7	26	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
6	6	25	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
7	4	25	OVER YOU	DAUGHTRY (RCA/RMG)	☆
8	10	22	LOVE SONG	SARA BAREILLES (EPIC)	☆
9	8	27	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMAT/ATLANTIC)	☆
10	9	26	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)	☆
11	11	15	SORRY	BUCKCHERRY (EVEVEN SEVEN/ATLANTIC/LAVA)	☆
12	13	10	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
13	12	13	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
14	16	9	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
15	17	11	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
16	18	11	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
17	20	12	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆
18	19	18	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
19	25	6	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
20	29	2	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
21	21	10	I'LL BE WAITING	LENNY KRAVITZ (VIRGIN)	☆
22	24	10	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
23	22	12	LOVE LIKE THIS	NATASHA BEINGFIELD (PHONOGENIC/EPIC)	☆
24	27	5	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
25	23	12	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT EPIC)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 FAKE IT	SEETHER (WIND-UP)	☆
2	2	16	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
3	4	13	LONG ROAD TO RUIN	FOO FIGHTERS (RDWELL/RCA/RMG)	☆
4	3	25	THE PRETENDER	FOO FIGHTERS (RDWELL/RCA/RMG)	☆
5	5	19	EMPTY WALLS	SERJ TANUKIAN (SERJICAL STRIKE/REPRISE)	☆
6	6	27	I GET IT	CHEVELLE (EPIC)	☆
7	7	16	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
8	10	10	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
9	8	49	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
10	13	30	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
11	11	16	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	☆
12	14	35	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
13	9	26	WELL THOUGHT OUT TWINKLES	SILVERSN PICKUPS (DANGEROUS)	☆
14	20	13	BODYSNATCHERS	RADIOHEAD (BBD ATO)	☆
15	15	23	BECOMING THE BULL	ATREYU (HOLLYWOOD)	☆
16	12	32	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
17	21	7	IF I HAD EYES	JACK JOHNSON (BRUSH/FIRE/UNIVERSAL REPUBLIC)	☆
18	24	12	PSYCHO	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
19	19	15	HARD SUN	EDDIE VEDDER (MONKEY WRENCH/J/RMG)	☆
20	18	29	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
21	23	14	SHADOWPLAY	THE KILLERS (ISLAND/IDJMG)	☆
22	25	6	ALWAYS BE	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
23	22	17	THE RUNNING FREE	COHEED AND CAMBRIA (COLUMBIA)	☆
24	17	20	EVERYTHING'S MAGIC	ANGELS N' AIRWAVES (SUNSHINE/GEFFEN/INTERSCOPE)	☆
25	26	11	RAINY MONDAY	SHINY TOY GUNS (UNIVERSAL MOTOWN)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	3	19	NO ONE	ALICIA KEYS (MBK/J/RMG)
3	1	18	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
4	1	30	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	1	15	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
6	6	6	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
7	11	11	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
8	16	16	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
9	8	15	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
10	7	33	PARALYZER	FINGER ELEVEN (WIND-UP)
11	14	41	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	10	22	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
13	12	16	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
14	9	36	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	13	23	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
16	15	13	LOVE SONG	SARA BAREILLES (EPIC)
17	17	31	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
18	18	12	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
19	20	12	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
20	21	13	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
21	18	9	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
22	36	36	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
23	19	26	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
24	26	17	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
25	27	8	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
26	25	25	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
27	1	4	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
28	23	28	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
29	29	5	OVER YOU	DAUGHTRY (RCA/RMG)
30	31	16	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
31	39	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
32	32	13	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
33	1	7	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
34	36	9	WON'T GO HOME WITHOUT YOU	MARON 5 (A&M/OCTONE/INTERSCOPE)
35	34	12	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
36	30	24	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
37	40	7	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
38	44	7	WHAT HURTS THE MOST	CASCADA (ROBBINS)
39	33	19	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
40	42	21	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
41	37	26	WAKE UP CALL	MARON 5 (A&M/OCTONE/INTERSCOPE)
42	43	9	FLASHING LIGHTS	KANYE WEST FEAT. DWELLE (ROC-A-FELLA/DEF JAM/DJMG)
43	1	6	FEEDBACK	JANET (ISLAND/IDJMG)
44	38	26	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
45	1	3	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
46	46	11	GET BUCK IN HERE	DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG)
47	45	17	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
48	47	10	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
49	49	17	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
50	49	7	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. All rights reserved. **HIT PREDICTOR:** See Chart Legend for rules and explanations. © 2008, Promosquad and HIT Predictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 NO ONE	ALICIA KEYS (MBK/J/RMG)	
2	4	12	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	2	18	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
4	3	21	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	5	15	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
6	6	21	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
7	21	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)	☆
8	10	9	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	☆
9	10	9	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
10	13	11	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
11	11	11	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
12	8	19	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
13	9	20	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
14	17	5	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
15	16	16	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
16	15	12	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
17	16	36	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
18	20	9	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
19	1	12	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
20	1	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
21	23	7	THE ANTHEM	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
22	19	25	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
23	21	25	OVER YOU	DAUGHTRY (RCA/RMG)	☆
24	24	10	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	☆
25	26	7	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	28	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	1	19	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
3	46	46	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	10	7	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
5	1	1	SWAGGA	EMMANUEL (5TH WORLD)
6	5	45	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
7	31	31	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
8	8	35	ONLY THE WORLD	MANDISA (SPARROW)
9	8	8	CUNTRY BONER	PUSCIFIER (PUSCIFIER)
10	15	10	I'M WIT IT	FASHO' (JMG)
11	4	4	GET BUCK IN HERE	DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG)
12	11	154	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
13	14	7	DON'T SHOOT ME SANTA	THE KILLERS (ISLAND/IDJMG)
14	12	74	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
15	19	1	BLACK TIDE	BLACK TIDE (INTERSCOPE)
16	23	48	CALL ON ME	JANET & NELLY (VIRGIN)
17	23	98	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
18	16	8	WHAT HURTS THE MOST	CASCADA (ROBBINS)
19	28	4	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
20	9	94	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
21	18	37	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
22	26	23	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SHINEHE (M>I/TVT)
23	39	1	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
24	22	24	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
25	17	23	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
POP 100 AIRPLAY	
MILEY CYRUS See You Again HOLLYWOOD (65.5)	18
LINKIN PARK Shadow Of The Day WARNER BROS. (70.2)	19
BUCKCHERRY Sorry ATLANTIC/LAVA (69.9)	25
SANTANA FEAT. CHAD KROEGER Into The Night RMG (66.1)	28
PLIES FEAT. AKON Hypnotized ATLANTIC (65.4)	29
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (68.0)	30
CASCADA What Hurts The Most ROBBINS (72.8)	31
SARA BAREILLES Love Song EPIC (65.1)	32
THREE DAYS GRACE Never Too Late ZOMBA (67.8)	36
DAUGHTRY Feels Like Tonight RMG (69.3)	42
ALICIA KEYS Like You'll Never See Me Again RMG (67.8)	-
LIFEHOUSE Whatever It Takes GEFFEN (72.1)	-
AVRIL LAVIGNE Hot RMG (68.3)	-
☆ PARAMORE crushcrushcrush ATLANTIC/LAVA (71.9)	-
ADULT TOP 40	
DAUGHTRY Feels Like Tonight RMG (69.3)	20
GOOD CHARLOTTE I Don't Wanna Be In Love (Dance Floor Anthem) EPIC (68.4)	25
MATCHBOX TWENTY These Hard Times ATLANTIC (75.7)	28
3RAHAM COLTON Best Days UNIVERSAL REPUBLIC (68.6)	29
COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (68.9)	37
☆ ONEREPUBLIC Stop And Stare INTERSCOPE (65.0)	40
A FINE FRENZY Almost Lover VIRGIN (67.1)	-
PAT MONAHAN Two Ways To Say Goodbye COLUMBIA (70.6)	-
ADULT CONTEMPORARY	
FAITH HILL Lost WARNER BROS. (74.2)	12
JOHN MAYER Dreaming With A Broken Heart COLUMBIA (76.9)	13
JORDIN SPARKS Tattoo ZOMBA (68.4)	25
MODERN ROCK	
THE KILLERS Shadowplay IDJMG (66.4)	21
☆ JIMMY EAT WORLD Always Be INTERSCOPE (70.9)	22
BREAKING BENJAMIN Until The End HOLLYWOOD (70.9)	27
THREE DAYS GRACE Riot ZOMBA (72.6)	29
☆ THE WHITE STRIPES Conquest WARNER BROS. (69.7)	32

Billboard R&B/HIP-HOP

FEB
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2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
2	1	5	MARY J. BLIGE MTRIARCH/GEFFEN 010313/IGA (13.98) ⊕	Growing Pains	3	1
3	2	10	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
4	NEW	1	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		4
5	3	17	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
6	4	5	JAHEIM DIVINE AML/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
7	5	11	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		2
8	8	10	GREATEST THE-DREAM GAINER RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		5
9	7	5	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
10	6	12	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster		1
11	11	16	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		
12	9	8	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		3
13	14	5	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		4
14	10	9	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		1
15	16	17	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
16	13	19	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
17	12	7	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		2
18	17	10	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
19	15	6	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		2
20	20	31	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
21	18	10	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		
22	19	7	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		3
23	23	6	GUCCI MANE CZAR/50 ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		
24	28	32	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		24
25	25	33	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
26	33	45	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		5
27	24	6	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution		7
28	31	24	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		
29	34	16	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		
30	22	10	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		
31	27	8	WU-TANG CLAN WU/LOUD SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		
32	21	42	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
33	36	14	ANGIE STONE STAX 30146 CONCORD (18.98)	The Art Of Love & War		1
34	32	21	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
35	28	20	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		
36	30	29	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		9
37	29	30	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	4	
38	37	7	STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
39	38	9	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		5
40	42	13	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
41	41	25	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
42	44	17	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		
43	45	7	GHOSTFACE KILLAH DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab		
44	40	25	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
45	4	7	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
46	39	5	CHINGY DTP/DEF JAM 010227*/IDJMG (13.98) ⊕	Hate It Or Love It		17
47	49	10	ARETHA FRANKLIN ARISTA 78668 RMG (18.98)	Jewels In The Crown: Duets With The Queen		
48	51	12	WILL DOWNING PEAK 30221 CONCORD (18.98)	After Tonight		
49	47	11	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		
50	52	25	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		
51	35	38	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		
52	50	32	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
53	57	8	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
54	58	7	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
55	56	62	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	54	17	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/DJMG (13.98)	Baby Makin' Project		3
57	43	30	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
58	53	73	BEYONCE COLUMBIA 90920*/SDNY MUSIC (18.98)	B'Day	3	1
59	48	33	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
60	75	17	PACE SETTER TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
61	55	68	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
62	59	17	QUEEN LATIFAH FLAVOR UNIT/NERVE 009203/VG (13.98)	Trav'lin' Light		6
63	61	12	BABY BASH ARISTA 05784/RMG (17.98)	Cyclone		11
64	60	12	PLAYAZ CIRCLE DTP/DEF JAM 010083/IDJMG (13.98)	Supply & Demand		
65	66	12	PROJECT PAT HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll		
66	80	39	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		
67	63	11	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster		5
68	71	7	VARIOUS ARTISTS TVT 2514 (18.98)	Crunk Hits Vol. 4		57
69	62	17	GORILLA ZOE BLOCK/BAD BOY SOU'N/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		8
70	79	62	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
71	65	35	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
72	67	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		26
73	69	74	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
74	100	61	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
75	68	64	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	64	#1 BOB MARLEY 20 WKS MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
2	2	29	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
3	4	44	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
4	3	10	SHAGGY BIG YARO 1793*/VP	Intoxication	
5	5	7	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	
6	6	9	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	
7	8	32	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
8	7	9	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	
9	9	11	I WAYNE VP 1798*	Book Of Life	
10	11	26	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	
11	12	5	TARRUS RILEY VP 2334	Parables	
12	13	54	MATISYAHU ONE HAVEN/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
13	10	11	JAH CURE VP 1782*	True Reflections...A New Beginning	
14	RE-ENTRY		NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People	
15	RE-ENTRY		EASY STAR ALL-STARS EASY STAR 1014	Radiodread	

BETWEEN THE BULLETS rgeorge@billboard.com

DeVAUGHN GETS HIS FIRST NO. 1

Raheem DeVaughn scores his first No. 1 on Top R&B/Hip-Hop Albums with sophomore set "Love Behind The Melody." The album also opens as the Hot Shot Debut at No. 5 with 45,000 units on the Billboard 200, easily surpassing the first week of 22,000 for "The Love Experience" in 2005. That album started at No. 9 on Top R&B/Hip-Hop Albums.

John Legend's Target-exclusive set "Live From Phila-



delphia" bows at No. 4 here and at No. 7 on the big chart (33,000 copies). This is the best debut on Top R&B/Hip-Hop Albums for a retailer-exclusive set since Billboard revised its policy in November. The last top 10 was Circuit City's "Mary J. Blige & Friends," which bowed at No. 8 in December.

Meanwhile, the-Dream, at No. 8, takes the Greatest Gainer, up 10%.

—Raphael George

FEB 2 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	16	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	7		I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
4	17		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5			CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
6			SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
7			INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
8			NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
9			WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
10	18		LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
11	13	21	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
12	1		FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	20		GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	4		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
15	10	20	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
16	22	7	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	18	24	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
18	19	19	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
19	20	15	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
20	24	7	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
21	3		DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
22	15		KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
23			GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
24	17	27	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
25			I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	26	45	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
27	28	32	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
28	30	47	WHEN I SEE U	FANTASIA (J/RMG)	☆
29	33		WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
30			UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
31	24		HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
32	35	26	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	☆
33	25	18	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
34	27	29	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
35	34	35	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
36	32		MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
37	36	22	MY LOVE	JOE (JIVE/ZOMBA)	☆
38	37		GIVIN' ME A RUSH	TYRA B (WARNER BROS.)	☆
39	57	2	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
40	42	28	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
41	4	38	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
42	51	15	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
43	39	24	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
44	52	3	FEEDBACK	JANET (ISLAND/IDJMG)	☆
45	40	38	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
46	43	32	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)	☆
47	46	8	MY DOUGIE	LIL' WILL (RUDEBWDY/UNAUTHORIZED/ASYLUM)	☆
48	1		SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	☆
49	59	6	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
50	50	23	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	14	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
3	4		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	3	21	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
5	7		TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
6	5	21	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
7	11	11	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
8	6	24	MY LOVE	JOE (JIVE/ZOMBA)	☆
9	9	2	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	☆
10	8	25	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
11			WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
12	10	16	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
13	14	26	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
14	9		HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
15	10		HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
16	16	17	AFTER TONIGHT	WILL DOWNING (PEAK/CMG)	☆
17	15	2	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
18	21	7	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
19	18	13	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
20	20	22	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆
21			BE OK	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
22	22	15	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
23	32	4	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
24	25	8	ALMOST	TAMIA (PLUS 1/IMAGE)	☆
25	24	19	I APOLOGIZE	ANN NESBY (IT'S TIME CHILD/SHANACHIE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	12	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
3	4		INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
4	19		GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	3	18	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
6	23		DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
7	8	13	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
8	7	21	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
9			I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
10	10		DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
11	18		SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
12	15	9	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
13	11	4	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)	☆
14	13	20	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
15	14	26	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
16	21		THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
17	14	24	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
18	25		UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
19			CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
20	25		FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
21	16	15	ROC BOYS (AND THE WINNER IS)...	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
22	20		BLOW YA MIND	STYLES P FEAT. SWIZZ BEATZ (PHANTOM/D-BLOCK/KOCH)	☆
23	22	7	FLY LIKE ME	CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)	☆
24			SINGLE AGAIN	TRINA (SLIP-N-SLIDE)	☆
25	24		CERTIFIED	GLASSES MALONE FEAT. AKON (CASH MONEY/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	19	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	7	7	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
3	6		SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
4	2	19	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
5	3	19	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
6	5	16	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	19		KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
8	1	9	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	10	13	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
10			GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
11			LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
12	12		CLUMSY	FERGIE (WILL I. AM/A&M/INTERSCOPE)	☆
13			WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
14	16	10	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
15			INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
16	19		GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17	18	11	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
18	15	16	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
19	17		CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
20	22	9	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
21	4	5	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
22	31	2	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
23	28	2	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
24	23	20	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
25	10		HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title (Label) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
J. HOLIDAY Suffocate CAPITOL (76.5)	2
KEYSHIA COLE I Remember INTERSCOPE (80.9)	3
MARY J. BLIGE Just Fine INTERSCOPE (70.0)	4
CHRIS BROWN With You ZOMBA (67.3)	9
MARIO Crying Out For Me RMG (86.3)	11
KANYE WEST FEAT. DWELE Flashing Lights IDJMG (73.5)	12
MARY J. BLIGE Work That INTERSCOPE (87.3)	16
☆ JANET Feedback IDJMG (65.9)	44
SEAN KINGSTON Take You There EPIC (71.0)	55
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	-
DEAR JAYNE Rain CAPITOL (81.4)	-
RHYTHMIC AIRPLAY	
CHRIS BROWN With You ZOMBA (73.0)	2
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	9
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	11
FERGIE Clumsy INTERSCOPE (68.2)	12
J. HOLIDAY Suffocate CAPITOL (74.5)	14
SEAN KINGSTON Take You There EPIC (69.5)	17
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	32
MARY J. BLIGE Just Fine INTERSCOPE (71.5)	-
CASELY Emotional EPIC (69.0)	-
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	5	6	15	#1 LETTER TO ME FROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		1
2	3	4	18	WINNER AT A LOSING GAME D. HUFF/RASCAL FLATTS (G. LEVOX, J. O. MARCUS, J. O. ROONEY)	Rascal Flatts LYRIC STREET		2
	4	3	27	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		3
	2	2	18	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES)	Sugarland MERCURY		2
	1	1	23	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		1
6	6	5	22	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		5
7	7	7	27	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		7
8	8	10	28	READY, SET, DON'T GO F. MOLLIN, A. ARMATTO, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		8
9	9	14	14	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney BNA		9
10	10	12	13	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)	Rodney Atkins CURB		10
11	11	16	11	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		11
12	12	19	9	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		12
13	14	15	14	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, O. DILLON)	Toby Keith SHOW DOG NASHVILLE		13
14	13	13	22	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		13
15	16	18	19	INTERNATIONAL HARVESTER C. MORGAN, P. O. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		15
16	15	17	11	SUSPICIONS B. GALLIMORE (D. MALLORY, R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB		15
17	17	21	13	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		17
18	18	22	27	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		18
19	20	23	24	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		19
20	21	24	20	AIR POWER IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		20
21	23	27	12	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		21
22	28	38	7	GREATEST GAINER YOU'RE GONNA MISS THIS FROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		22
23	22	26	27	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		22
24	27	29	16	LOVE DON'T LIVE HERE P. WORTLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		24
25	26	31	6	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		25
26	25	30	23	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnutt LOFTON CREEK		25
27	24	28	16	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		24
28	29	32	14	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		28
29	30	33	21	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		29
30	31	34	16	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		30



Sibling quartet claims first top 40 entry with second radio single (1.3 million impressions). The act's debut album is slated for release this spring.



"American Idol" finalist scores Airpower stripes with second track from debut album. Lead single "A Different World" peaked at No. 6 in August.



In the tracking week when he got face time on "The Apprentice" and "Real Time With Bill Maher," singer takes the Greatest Gainer (up 3.1 million).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
32	35	11	11	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		31
32	41	57	3	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		32
33	33	36	14	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		33
34	40	45	5	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		34
35	35	39	12	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA		35
36	36	41	10	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice BIG MACHINE		36
37	38	42	14	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAH, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		37
38	39	43	10	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		38
39	45	58	3	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, L. T. JAMES)	Trisha Yearwood BIG MACHINE		39
40	43	46	3	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	JYPSI ARISTA NASHVILLE		40
41	44	47	9	FALLING INTO YOU L. LAWRENCE, B. BRANDT, WHISKEY FALLS, W. BRANT, B. BRANDT, C. DOWNS	Whiskey Falls MIDAS/NEW REVOLUTION		41
42	42	48	9	LOUD B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)	Big & Rich WARNER BROS./WRN		42
43	47	51	3	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		43
44	48	50	4	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/CO5		44
45	46	44	13	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		28
46	52	-	2	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		46
47	57	-	2	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		47
48	50	55	11	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton DOLLY		48
49	49	54	3	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE		49
50	HOT SHOT DEBUT	-	-	STRONGER WOMAN J. KILCHER, M. GREEN (J. KILCHER, J. RICH)	Jewel VALORY		50
51	RE-ENTRY	2	2	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51
52	51	52	3	SHE'S PRETTY L. WALKER, M. CURB (S. DE AZLAN)	Star De Azlan CURB		51
53	55	53	11	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, V. MCGHEE, J. RICH)	Gretchen Wilson COLUMBIA		53
54	NEW	-	-	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		54
55	53	56	11	MAKE YOU MINE M. KNOX (R. CLAWSON, J. STONE)	Crossin Dixon BROKEN BOW		47
56	59	-	-	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)	Carter's Chord SHOW DOG NASHVILLE		56
57	54	-	16	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		49
58	NEW	-	-	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire Duet With Kenny Chesney MCA NASHVILLE		58
59	NEW	-	-	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB		59
60	NEW	-	-	BACK THERE ALL THE TIME E. SILVER (J. STEELE, S. ROBSON)	The Drew Davis Band LOFTON CREEK		60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		CHUCK WICKS Stealing Cinderella RCA (76.0)	14	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	26
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	1	TIM MCGRAW Suspicions CURB (83.6)	16	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	27
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	2	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	17	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	28
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	7	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	18	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	31
BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	8	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	19	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	33
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	10	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	20	MARTINA MCBRIDE For These Times RCA (82.9)	35
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	11	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	21	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	43
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	12	TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	22		
TOBY KEITH Get My Drink On SHOW DOG NASHVILLE (75.2)	13	EMERSON DRIVE You Still Own Me MIDAS (86.6)	23		

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HOT COUNTRY SONGS: 110 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

RADIO AIR MAILS PAISLEY'S 'LETTER' TO NO. 1

Brad Paisley extends his current No. 1 streak to six, excluding holiday titles, as "Letter to Me" bolts 5-1 on Hot Country Songs. He is the first artist to string together that many chart-toppers since Toby Keith ended a run of seven No. 1s with "Who's Your Daddy" in December. "Letter" takes the largest leap to the top by a solo male since Jack Ingram's "Wherever You Are" surged 5-1 in May 2006. Paisley's hike is the biggest of his career and the best for any artist since Taylor Swift's "Our



PAISLEY

Song" vaulted 6-1 in the Dec. 14 issue.

Pop-turned-country singer Jewel takes the Hot Shot Debut at No. 50 with "Stronger Woman," her second country chart appearance. In 1999, she peaked at No. 56 in a duet with Merle Haggard when the pair reprised his 1984 No. 1 "That's the Way Love Goes." Among females making their solo chart debuts, Jewel's bow is the highest since Kellie Pickler hit No. 48 with "Red High Heels" in September 2006. —Wade Jessen

FEB 2 2008 LATIN Billboard

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	19	#1 ME ENAMORA <small>(13 WKS)</small>	Juanes <small>(B. SANTIAGO LALLA, JUANES, J.F. ARISTIZABAL)</small>	1
2	5	7	11	UN BUEN PERDEDOR	K-Paz With Franco De Vita <small>(S. GOMEZ, F. DE VITA)</small>	2
3	3	5	10	SOBRE MIS PIES	La Arrolladora Banda El Limon <small>(R. CAMACHO, L. CHAVEZ ESPINOZA)</small>	3
4	4	3	10	ESTOS CELOS	Vicente Fernandez <small>(J. SEBASTIAN J. R. CARDENAS, J. SEBASTIAN)</small>	3
5	8	9	11	TE QUIERO	Flex <small>(J. DOMINGUEZ, F. OAVILO GOMEZ)</small>	5
6	2	1	11	SEXY MOVIMIENTO	Wisn & Yandel <small>(NEITHEL NASI, J. J. MORENO LUNA, L. VEGUILLA MALAVE, E. PADILLA, V. MARTINEZ)</small>	1
7	6	4	11	LA TRAVESIA	Juan Luis Guerra Y 440 <small>(J. L. GUERRA, J. L. GUERRA)</small>	3
8	7	8	11	CONTEO REGRESIVO	Gilberto Santa Rosa <small>(J. M. LUGO, J. J. HERNANDEZ)</small>	7
9	10	6	11	NO PUEDO OLVIDARLA	Marco Antonio Solis <small>(M. A. SOLIS, M. A. SOLIS)</small>	5
10	11	10	11	INALCANZABLE	RBD <small>(C. LARA, C. LARA)</small>	6
11	16	33	3	GREATEST GAINER GOTAS DE AGUA DULCE <small>(13 WKS)</small>	Juanes <small>(B. SANTIAGO LALLA, JUANES, J.F. ARISTIZABAL)</small>	11
12	15	15	11	QUIERO	Ricardo Arjona <small>(I. TORRES, L. LEVIN, D. WARNER, R. ARJONA, T. TORRES)</small>	12
13	20	20	11	EL PERDEDOR	Aventura <small>(L. SANTOS, A. SANTOS, I. A. SANTOS)</small>	13
14	14	11	11	ALGUIEN SOY YO	Enrique Iglesias <small>(J. SHANKS, E. IGLESIAS, J. SHANKS, K. DIOGUARDI)</small>	4
15	12	14	11	MI CORAZONCITO	Aventura <small>(A. SANTOS, L. SANTOS, I. A. SANTOS)</small>	2
16	13	13	11	CHUY Y MAURICIO	El Potro De Sinaloa <small>(J. ONTIVEROS MEZA, J. ONTIVEROS MEZA)</small>	9
17	26	18	11	SOY SOLO UN SECRETO	Alejandra Guzman <small>(L. CERONI, A. GUZMAN, A. GUZMAN, J. L. PAGAN)</small>	17
18	9	21	11	AHORA QUE ESTUVISTE LEJOS	Jenni Rivera <small>(PRIVERA, D. VITE)</small>	9
19	35	32	11	SI TE AGARRAN LAS GANAS	El Chapo De Sinaloa <small>(EL CHAPO DE SINALOA, M. R. ROSAS)</small>	19
20	24	30	11	YA NUNCA MAS	Pepe Aguilar <small>(PAGUILAR, M. E. CASTRO)</small>	20
21	HOT SHOT DEBUT		1	TE LLORE <small>(NOT LISTED, NOT LISTED)</small>	Conjunto Primavera <small>(FONOVISA)</small>	21
22	19	26	11	SOY IGUAL QUE TU	Alexis & Fido <small>(NEW PRODUCER NALES, R. ORTIZ, J. MARTINEZ, O. RIVERA)</small>	19
23	25	29	11	PERDONAME	La Factoria <small>(PREDICADOR, F. MOSQUERA, A. VARGAS)</small>	19
24	22	28	11	NO TE MENTIA	Ednita Nazario <small>(G. PLEETH, C. BRANT, L. L. PILOTO)</small>	22
25	28	25	11	EL VASO DERRAMA	El Potro De Sinaloa <small>(EL POTRO DE SINALOA, E. PAZ)</small>	25



Panamanian's international smash moves into top five. It holds at No. 2 on Latin Rhythm Airplay and No. 6 on the Tropical list.

Timbaland's cross-format appeal is solidified as his OneRepublic collaboration, "Apologize," enters on a 10% gain. This is his third entry on this chart.

Act's latest zooms on with a 120% audience gain due to massive new airplay all across the West, from Chicago to California. Song is No. 15 on Regional Mexican Airplay.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	22	11	VOLE MUY ALTO	Los Huracanes Del Norte <small>(LOS HURACANES DEL NORTE, G. GARCIA)</small>	4
27	44	-	1	CON MI SOLEDAD	Juan FONDVISA <small>(NOT LISTED, J. FELIZ)</small>	27
28	23	23	11	QUE BONITO	Banda El Recodo <small>(BANDA EL RECODO, P. PUENTE GONZALEZ)</small>	13
29	31	41	11	NO ONE	Alicia Keys <small>(A. KEYS, K. BROTHERS, DIRTY HARRY, A. KEYS, K. BROTHERS, JR., G. M. HARRY)</small>	22
30	42	40	11	ALGO MUSICAL	Nejo Y Dalmata <small>(UMS, UNIVERSAL LATINO)</small>	30
31	32	38	11	TE QUIERO MUCHO	Patrulla 81 <small>(J. A. MEDINA, JR., J. MENIVIL, QUINTERO)</small>	30
32	27	24	11	VIVE YA	Andrea Bocelli Featuring Laura Pausini <small>(H. GATICA, T. RENIS, C. VALLI, L. BALLESTEROS)</small>	20
33	29	17	11	NO SE ME HACE FACIL	Alejandro Fernandez <small>(A. BAQUEIRO, G. MARCO)</small>	17
34	47	-	1	THE ANTHEM	Pitbull Featuring Lil Jon <small>(A. CASTILLO, R. PANGOLINAN, R. R. KOLSCH, W. A. MARTINEZ, C. OCHOA, A. C. PEREZ)</small>	34
35	39	39	11	COMO OLVIDARTE	Linderos Del Norte <small>(Y. MATA, R. GONZALEZ MUHA, R. GONZALEZ MORA)</small>	35
36	46	-	1	ESPACIO SIDERAL	Jesse & Joy <small>(K. CIBRIAN, J. EDUARDO HUERTA UECKE, T. JOY HUERTA UECKE)</small>	36
37	40	-	1	NO ME DIGAS QUE NO	Xtreme Featuring Adrienne <small>(S. TEJADA, S. TEJADA)</small>	37
38	36	49	11	AGUANILE	Marc Anthony <small>(S. GEORGE, W. CDLON, H. LAVOE)</small>	31
39	34	19	11	QUITARTE TO	Tego Calderon <small>(NOTALOKA, D. J. GIANNI, DEXTER, GREENZ, T. CALDERON, R. ORTIZ, ACEVERDO, G. STAR)</small>	10
40	33	34	11	BAILA MI CORAZON	Belanova <small>(C. LOPEZ BELANOVA, D. GUERRERO, R. ARREOLA, E. HUERTA)</small>	17
41	NEW			APOLOGIZE	Timbaland Featuring OneRepublic <small>(G. WELLS, R. TEDDER, TIMBALAND, T. V. MOSLEY, TEDDER)</small>	41
42	RE-ENTRY			CUANDO TE LAVAS LA CARA	Sergio Vega <small>(S. VEGA, E. PAZ)</small>	36
43	NEW			MALDITO TEXTO	Dinastia De Tuzantla <small>(NOT LISTED, NOT LISTED)</small>	43
44	NEW			COMIENZO DEL FINAL	Jeremias <small>(S. KRYS, JEREMIAS)</small>	44
45	30	31	11	EL TRA	Tito "El Bambino" <small>(TITO EL BAMBINO)</small>	21
46	NEW			DESEOS DE AMARTE	Dominic Marte <small>(NOT LISTED, NOT LISTED)</small>	46
47	41	-	1	PONMELA	Voltio Featuring Jowell Y Randy <small>(DJ GIANI, R. ORTIZ, ACEVERDO, C. GIANNI, ARIAS, D. TORES, CASTRO, M. MALDONADO, J. MUÑOZ, J. VOLTIO)</small>	41
48	RE-ENTRY			GAS PELA	Nicky Jam Featuring RKM <small>(DJ URBA, DJ MONSERRATE, N. RIVERA, CAMINERO, J. NIEVES)</small>	45
49	RE-ENTRY			LO MEJOR DE TU VIDA	Alexandre Pires <small>(A. POSE, A. A. REIGUELER, CASAS, M. ALEJANDRO)</small>	23
50	RE-ENTRY			EL DICCIONARIO	Conjunto Agua Azul <small>(J. COMPEAN, E. COMPEAN, M. BRAHO)</small>	47

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	9	#1 K-PAZ DE LA SIERRA <small>(13 WKS)</small>	Capaz De Todo Por Ti <small>(DISA 721130/UG (12.98))</small>		1
2	2	2	17	WISN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres <small>(MACHETE 010293 (16.98))</small>		1
3	3	4	10	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden <small>(DISCOS 605/PREMIUM LATIN 17634/SOBY BMG NORTE (16.98))</small>		3
4	4	3	10	CAMILA	Todo Cambio <small>(SONY BMG NORTE 78272 (14.98))</small>		1
5	HOT SHOT DEBUT		1	FLEX	Te Quiero <small>(ASTERISCO/SOAD 15221/EMI TELEVISION (13.98))</small>		5
6	5	6	11	MARCO ANTONIO SOLIS	La Mejor... Coleccion <small>(FONOVISA 353133/UG (10.98))</small>		2
7	6	5	11	JUANES	La Vida... Es Un Ratico <small>(UNIVERSAL LATINO 010159 (17.98))</small>		2
8	7	9	11	ALEJANDRO FERNANDEZ	15 Anos De Exitos <small>(DISCOS 605 17946/SOBY BMG NORTE (16.98))</small>		7
9	8	11	11	VICENTE FERNANDEZ	Para Siempre <small>(SONY BMG NORTE 14692 (15.98))</small>		2
10	11	10	11	VICENTE FERNANDEZ	Historia De Un Idolito <small>(DISCOS 605 07405/SOBY BMG NORTE (16.98))</small>		1
11	10	15	11	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos <small>(DISCOS 605 17489/SOBY BMG NORTE (14.98))</small>		9
12	13	17	11	LOS TIGRES DEL NORTE	25 Joyas <small>(FONOVISA 353447/UG (13.98) CD/DVD)</small>		12
13	9	7	11	RBD	Empezar Desde Cero <small>(EMI TELEVISION 11690 (15.98))</small>		1
14	15	19	11	PATRULLA 81	A Mi Ley <small>(DISA 721139/UG (12.98))</small>		6
15	30	31	6	GREATEST GAINER K-PAZ DE LA SIERRA <small>(13 WKS)</small>	15 Autenticos Exitos <small>(DISA 729313/UG (8.98))</small>		15
16	17	22	11	MANA	Amar Es Combatir <small>(WARNER LATINA 63661 (18.98))</small>		1
17	12	14	11	ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere <small>(SUGAR, SIENTE 653534/UNIVERSAL LATINO (18.98))</small>		5
18	29	35	11	LOS TUCANES DE TIJUANA	20 Aniversario <small>(AFG SIGMA/FONOVISA 352162/UG (12.98))</small>		18
19	27	29	11	LOS TEMERARIOS	Recuerdos Del Alma <small>(AFG SIGMA/FONOVISA 352162/UG (12.98))</small>		1
20	18	27	11	SIN BANDERA	Hasta Ahora <small>(DISCOS 605 19791/SOBY BMG NORTE (16.98))</small>		18
21	24	16	11	AVENTURA	K.O.B.: Live <small>(PREMIUM LATIN 20560/SOBY BMG NORTE (18.98) CD/DVD)</small>		2
22	19	12	11	GRUPO MONTEZ DE DURANGO	Agarrese! <small>(DISA 724115/UG (12.98))</small>		1
23	NEW			CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada <small>(DISA 72120/UG (12.98))</small>		23
24	26	23	11	OLGA TANON	Exitos En 2 Tiempos <small>(LA CALLE 330049/UG (14.98))</small>		10
25	22	26	11	VARIOUS ARTISTS	NOW Latino 3 <small>(SONY BMG STRATEGIC MARKETING GROUP/EMI TELEVISION (16.98))</small>		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	25	11	VARIOUS ARTISTS	Bachata # 1s <small>(LA CALLE 330050/UG (12.98))</small>		6
27	34	30	11	LOS PRIMOS DE DURANGO	Voy A Convencerte <small>(ASL 730020/MACHETE (10.98))</small>		4
28	21	21	11	MARC ANTHONY	El Cantante (Soundtrack) <small>(SONY BMG NORTE 11824 (16.98))</small>		1
29	36	48	11	BRAZEROS MUSICAL DE DURANGO	Linea De Oro: La Abeja Miope... <small>(DISA 729316/UG (8.98))</small>		21
30	25	18	11	IVY QUEEN	Sentimiento <small>(UNIVISION 311140/UG (13.98))</small>		4
31	33	40	11	VARIOUS ARTISTS	Top Latino V3 <small>(DISCOS 605 14450/SOBY BMG NORTE (14.98))</small>		9
32	35	44	11	YURIDIA	Entre Mariposas <small>(SONY BMG NORTE 17565 (14.98))</small>		13
33	37	-	1	GRUPO NUEVA VIDA	Mejores Cantos Religiosos <small>(MULTIMUSIC 11533 (16.98))</small>		33
34	14	8	11	EDNITA NAZARIO	Real <small>(SONY BMG NORTE 11621 (14.98))</small>		1
35	RE-ENTRY			NICKY JAM	The Black Carpet <small>(PINA 010521/UNIVERSAL LATINO (13.98))</small>		24
36	20	13	11	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon <small>(EMI TELEVISION 88392 (14.98))</small>		1
37	65	72	4	PACE SETTER K-PAZ DE LA SIERRA <small>(13 WKS)</small>	Pero Te Vos A Arrepentir Y Mucho Exitos Mas <small>(DISA 729258/UG (7.98))</small>		37
38	32	33	11	GLORIA ESTEFAN	90 Millas <small>(BURGUNDY 09055/SOBY BMG NORTE (17.98))</small>		1
39	39	66	11	LA ARROLLADORA BANDA EL LIMON	Y Que Quede Claro <small>(DISA 721127/UG (12.98))</small>		9
40	40	-	1	BANDA EL RECODO	30 Pegaditas Rancheras <small>(THANEO 50587 (6.98))</small>		40
41	46	32	11	ALACRANES MUSICAL	Ahora Y Siempre <small>(UNIVISION 311054/UG (12.98))</small>		1
42	42	50	11	ALIADOS DE LA SIERRA	Con Los Ojos Cerrados <small>(ASL 72028/MACHETE (10.98))</small>		5
43	31	20	11	GILBERTO SANTA ROSA	Contraste <small>(SONY BMG NORTE 12033 (16.98))</small>		12
44	41	39	11	XTRME	Haciendo Historia <small>(LA CALLE 340011/UG (13.98))</small>		13
45	44	61	11	LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos... <small>(DISA 729327/UG (5.98))</small>		27
46	48	43	11	LOS BUKIS	30 Recuerdos Inolvidables <small>(FONOVISA 353283/UG (10.98))</small>		12
47	NEW			LOS PLAYER'S	Mi Mas Grande Tesoro <small>(MUSART 3964/BALBOA (13.98))</small>		47
48	43	51	11	ROCIO DURCAL	Canta A Mexico <small>(DISCOS 605 16118/SOBY BMG NORTE (14.98))</small>		10
49	68	-	1	JENNI RIVERA	La Diva En Vivo!! <small>(FONOVISA 353214/UG (12.98))</small>		33
50	53	70	11	MAZISO MUSICAL	Linea De Oro: Loco Por Ti... <small>(UNIVISION 311180/UG (5.98))</small>		31

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	74	11	EL CHAPO DE SINALOA	15 Autenticos Exitos <small>(DISA 729333/UG (8.98))</small>		21
52	45	28	11	DADDY YANKEE	El Cartel: The Big Boss <small>(EL CARTEL/INTERSCOPE 008937/IGA (13.98))</small>		1
53	54	63	11	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 <small>(MOCK & ROLL 60201/SOBY BMG NORTE (13.98))</small>		26
54	66	68	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	Cruzando Fronteras <small>(FREDDIE 1990 (7.98))</small>		23
55	50	65	11	EL POTRO DE SINALOA	El Primer Tiempo <small>(MACHETE 010337 (11.98))</small>		30
56	51	41	11	ALEXIS & FIDO	Sobrenatural <small>(SONY BMG NORTE 06187 (14.98))</small>		11
57	67	52	11	LOS TUCANES DE TIJUANA	La Mejor... Coleccion: De Corridos <small>(UNIVISION 311110/UG (10.98))</small>		9
58	74	56	11	DON OMAR	King Of Kings <small>(VI 60662/MACHETE (15.98))</small>		1
59	58	-	1	EL TRONO DE MEXICO	Fuego Nuevo <small>(SKALONA 009532/UNIVERSAL LATINO (11.98))</small>		13
60	49	46	11	RICARDO ARJONA	Quien Dijo Ayer <small>(SONY BMG NORTE 11335 (15.98))</small>		2
61	RE-ENTRY			BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT <small>(FONOVISA 352772/UG (10.98))</small>		7
62	47	36	11	JULIETA VENEGAS	Realmente Lo Mejor <small>(DISCOS 605 22219/SOBY BMG NORTE (14.98))</small>		36
63	52	38	11	K-PAZ DE LA SIERRA	Conquistando Corazones <small>(DISA 720970/UG (11.98))</small>		6
64	69	-	1	LOS TEMERARIOS	La Mujer De Los Dos: Exitos De Pelicula <small>(DISA 726637/UG (12.98) CD/DVD)</small>		8
65	73						

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	ME ENAMORA JUANES (UNIVERSAL LATINO)
2	2	INALCANZABLE RBD (EMI TELEVISIA)
3	4	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
4	6	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
5	11	SOY SOLO UN SECRETO ALEJANDRA GUZMAN (EMI TELEVISIA)
6	3	TODO CAMBIO CAMILA (SONY BMG NORTE)
7	7	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
8	15	NO PUEDO OLVIDARLA MARC ANTONIO SOLIS (FONOVISIA)
9	5	NO TE MENTIA EDNITA NAZARIO (SONY BMG NORTE)
10	9	QUIERO RICARDO ARJONA (SONY BMG NORTE)
11	18	CON MI SOLEDAD JUAN (FONOVISIA)
12	8	VIVE YA ANDREA BOCELLI FEATURING LAURA PAUSINI (SUGAR/SIENTE)
13	10	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
14	14	NO SE ME HACE FACIL ALEJANDRO FERNANDEZ (SONY BMG NORTE)
15	16	POR AMARTE PEPE ABUILAR (EMI TELEVISIA)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	2	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
2	1	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
3	4	AGUANILE MARC ANTHONY (SONY BMG NORTE)
4	3	SEXY MOVIMIENTO WISIN & YANDEL (MACHETE)
5	10	DESEOS DE AMARTE DOMINIC MARTE (M.P./JVN/J & N)
6	8	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
7	6	ME ENAMORA JUANES (UNIVERSAL LATINO)
8	11	EL PERDEDOR AVENTURA (PREMIUM LATIN)
9	7	DIME QUE FALTO ZACARIAS FERREIRA (M.P./JVN/J & N)
10	9	SIN PERDON HECTOR ACOSTA (D.A.M.)
11	16	DIGAME SENORA TITO ROJAS (M.P./JVN/J & N)
12	12	EL TRA TITO "EL BAMBINO" (EMI TELEVISIA)
13	5	SI YA NO ESTAS NICK LAUBE (NU LIFE/MACHETE)
14	23	NO TE VEO CASA DE LEONES (WARNER LATINA)
15	17	TE QUIERO FLEX (EMI TELEVISIA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	2	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
2	1	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	4	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
4	5	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)
5	3	AHORA QUE ESTUVISTE LEJOS JENNI RIVERA (FONOVISIA)
6	13	SI TE AGARRAN LAS GANAS EL CHAPO DE SINALOA (DISA)
7	10	YA NUNCA MAS PEPE AGUILAR (EMI TELEVISIA)
8	7	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
9	11	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
10	6	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
11	11	VOLE MUY ALTO LOS HURACANES DEL NORTE (UNIVISION)
12	9	QUE BONITO BANDA EL RECODO (FONOVISIA)
13	12	TE QUIERO MUCHO PATRULLA 81 (DISA)
14	15	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
15	31	TE LLORE CONJUNTO PRIMAVERA (FONOVISIA)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	CAMILA TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISIA/UG)
3	3	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	4	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
5	6	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
6	5	RBD EMPEZAR DESDE CERO (EMI TELEVISIA)
7	10	MANA AMAR ES COMBATIR (WARNER LATINA)
8	7	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
9	11	SIN BANDERA HASTA AHORA (DISCOS 605/SONY BMG NORTE)
10	12	VARIOUS ARTISTS NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)
11	13	VARIOUS ARTISTS TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
12	14	YURIDIA ENTRE MARIPOSAS (SONY BMG NORTE)
13	15	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
14	8	EDNITA NAZARIO REAL (SONY BMG NORTE)
15	17	BANDA EL RECODO 30 PEGADITAS RANCHERAS (TITANIO)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	1	AVENTURA RINGS OF BACHATA SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE)
2	5	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	6	OLGA TANON EXITOS EN 2 TIEMPOS (LA CALLE/UG)
4	4	VARIOUS ARTISTS BACHATA # 1S (LA CALLE/UG)
5	3	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
6	2	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISIA)
7	8	GLORIA ESTEFAN 90 MILLAS (BURGUNDY/SONY BMG NORTE)
8	7	GILBERTO SANTA ROSA CONTRASTE (SONY BMG NORTE)
9	9	XTRME HACIENDO HISTORIA (LA CALLE/UG)
10	10	VARIOUS ARTISTS 30 BACHATAS PEGADITAS LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
11	11	JUAN LUIS GUERRA ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)
12	12	VARIOUS ARTISTS BACHATAS 2008 (J & N/SONY BMG NORTE)
13	15	HECTOR LAVOE A MAN AND HIS MUSIC (FANIA/EMUSICA/UNIVERSAL LATINO)
14	14	HECTOR LAVOE EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
15	13	JOSE FELICIANO SEÑOR BACHATA (SIENTE/UNIVERSAL LATINO)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)
2	2	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	LOS TIGRES DEL NORTE 25 JOYAS (FONOVISIA/UG)
5	5	PATRULLA 81 A MI LEY (DISA/UG)
6	10	K-PAZ DE LA SIERRA 15 AUTENTICOS EXITOS (DISA/UG)
7	9	LOS TUCANES DE TIJUANA 20 ANIVERSARIO (UNIVISION/UG)
8	7	LOS TEMERARIOS RECUERDOS DEL ALMA (AFG SIGMA/FONOVISIA/UG)
9	6	GRUPO MONTEZ DE DURANGO AGARRASE! (DISA/UG)
10	-	CARDENALES DE NUEVO LEON 25 ANIVERSARIO: EDICION LIMITADA (DISA/UG)
11	11	LOS PRIMOS DE DURANGO VOY A CONVENCERTE (ASL/MACHETE)
12	12	BRAZeros MUSICAL DE DURANGO LINEA DE ORO: LA ABEJA MIPÉ... (DISA/UG)
13	-	K-PAZ DE LA SIERRA PERO TE VAS A ARREPENTIR Y MUCHO EXITOS MAS (DISA/UG)
14	13	LA ARROLLADORA BANDA EL LIMON Y QUE QUEDA CLARO (DISA/UG)
15	16	ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)

Billboard DANCE

FEB 2 2008

HOT DANCE CLUB PLAY				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	TAKING CHANCES CELINE DION (COLUMBIA)	
2	5	7	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
3	3	12	BABY ANGIE STONE FEATURING BETTY WRIGHT (STAX/CMG)	
4	7	8	GIVE IT ALL YOU GOT ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY	
5	10	5	JUST FINE MARY J. BLIGE (MTRIA/ARCA/GEFFEN/INTERSCOPE)	
6	4	12	BABY LOVE NICOLE SCHERZINGER FEATURING WILL LAM (INTERSCOPE)	
7	8	9	BREAKING DISHES RIHANNA (ISLAND/IDJMG)	
8	9	11	NOTHIN' BETTER TO DO LEANN RIMES (CURB)	
9	1	12	STARS ERIKA JAYNE (RM RECORDS)	
10	13	8	LET GO PAUL VAN DYK FEATURING REA GARVEY (MUTE)	
11	17	5	AMAZING CELEDA (NERVOUS)	
12	15	9	THE GIRL YOU LOST SIA MONKEY PUZZLE	
13	16	9	IT DOESN'T TAKE MUCH SARAH ATERETH (BEGUILLE)	
14	21	3	TOGETHER BOB SINCLAR & STEVE EDWARDS (YELLOW/SILVER LABEL/TOMMY BOY)	
15	19	8	WANNABE SPICE GIRLS (VIRGIN)	
16	20	5	HOT SHOT KAREN YOUNG (REHEAT MAXROXX)	
17	12	14	BAND OF GOLD KIMBERLEY LOCKE (CURB/REPRISE)	
18	11	12	KINGDOM DAVE GAHAN (MUTE/VIRGIN)	
19	6	13	LIFT YOUR VOICES GEORGIE PURGIE MUSIC PLAN!	
20	14	17	NO, NO, NO DNO (MIND TRAIN)	
21	24	8	UNDISCO ME BILLIE RAY MARTIN (SILVER LABEL/TOMMY BOY)	
22	18	15	SOMEBODY'S ME ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
23	29	4	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISSA/ATLANTIC)	
24	45	2	POWER PICK BRITNEY SPEARS (JIVE/ZOMBA)	
25	23	11	SING ANNIE LENNOX (ARISTA/RMG)	

TOP ELECTRONIC ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	2	DJ SKRIBBLE	#1 WEEK TOTAL DANCE 2008 THRIVEDANCE 90766/THRIVE
2	1	5	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY (WALT DISNEY/DMG)
3	3	22	M.I.A.	KALA XL (INTERSCOPE 009659*/IGA)
4	4	7	DAFT PUNK	ALIVE 2007 (VIRGIN 09841)
5	5	4	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL
6	6	13	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
7	8	28	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
8	7	9	NINE INCH NAILS	Y34RZ3R0R3M1X3D NOTHING (INTERSCOPE 010331*/IGA)
9	9	11	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596
10	14	18	METRO STATION	METRO STATION RED INK 10521
11	10	14	TIESTO	IN SEARCH OF SUNRISE 6: BIZA BLACK HOLE 30759/NETTWERK
12	11	9	GORILLAZ	D-SIDES (VIRGIN 10545)
13	12	62	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 (SPIN/REPRISE 40256/WARNER BROS.)
14	13	8	ARMIN VAN BUUREN	UNIVERSAL RELIGION 2008 ULTRA 1621
15	15	23	PAUL VAN DYK	IN BETWEEN MUTE 9364*
16	16	40	TIESTO	ELEMENTS OF LIFE (MAGIC MUZIK 1515/ULTRA)
17	20	7	THE HAPPY BOYS	DANCE PARTY 2008 ROBBINS 76077
18	23	33	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485
19	18	23	BLAQ AUDIO	CXCCELLS (TINY EVIL/INTERSCOPE 009512/IGA)
20	22	26	JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE
21	19	7	LOUIE DEVITO	LOUIE DEVITO PRESENTS: PACHA NEW YORK ULTRA 1609
22	17	26	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE (DUST 94158*/ASTRALWERKS)
23	RE-ENTRY	-	DJ SKRIBBLE	THRIVEMIX 04 THRIVEDANCE 90766/THRIVE
24	RE-ENTRY	-	DAVE GAHAN	HOURGLASS MUTE 08721*/VIRGIN
25	RE-ENTRY	-	LCD SOUNDSYSTEM	45:33 DFA 02163*/CAPITOL

HOT DANCE AIRPLAY				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / NUMBER / PROMOTION LABEL
1	5	7	WHAT HURTS THE MOST CASCADA (ROBBINS)	
2	2	12	LET ME THINK ABOUT IT IDA CORR (LIFTED/KICK/ISCO/WAX)	
3	4	10	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	3	18	IN MY ARMS PLUMB (CURB)	
5	6	11	ANTHEM FILO & PERI FEATURING ERIC LUMIERE (VANDIT)	
6	7	22	I WANT YOUR SOUL ARMAND VAN HELDEN (SOUTHERN FRIED/ULTRA)	
7	1	12	CALABRIA 2008 ENUR FEATURING NATASHA ULTRA	
8	9	9	RISE UP YVES LAROCK (MAP DANCE)	
9	13	6	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEATURING COZI ULTRA	
10	11	10	LET GO PAUL VAN DYK FEATURING REA GARVEY (MUTE)	
11	8	26	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT (NERVOUS)	
12	19	7	CAN'T GET OVER SEPTEMBER FAMILY TREE	
13	14	9	STARS ERIKA JAYNE (RM RECORDS)	
14	12	28	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	
15	16	4	YOU DON'T KNOW STONEISLAND (STONEY BOY/ARMADA/ASTRAL)	
16	10	12	AMAZING SEAL (WARNER BROS.)	
17	18	3	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
18	22	2	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	
19	20	5	ROUND & ROUND MISCHA DANIELS (NERVOUS)	
20	NEW	-	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)	
21	25	3	STRONGER INEZ (SILVER LABEL/TOMMY BOY)	
22	21	13	WITH EVERY HEARTBEAT ROBYN (KONICHIWA/CHEERRYTREE/INTERSCOPE)	
23	NEW	-	UNINVITED FREEMASONS FEAT. BAILEY TZUKE (FREEMASON/LOADED/V-THE)	
24	24	5	TOGETHER BOB SINCLAR & STEVE EDWARDS (YELLOW/SILVER LABEL/TOMMY BOY)	
25	17	20	WHO KNEW PINK (LAFACE/ZOMBA)	

FEB 2 2008 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) JANUARY 22, 2008
1	NEW	BANK BAND SOSHI SOAI 2 TOY'S FACTORY
2	1	KOBUKURO 5296 WARNER
3	NEW	UVERWORLD PROGLUTION (FIRST LIMITED VERSION) SONY
4	NEW	TAMIO OKUDA FANTASTIC DT9 SONY
5	4	EXILE EXILE LOVE (CD/2 DVD) AVEV TRAX
6	5	VARIOUS ARTISTS AI NO UTA UNIVERSAL
7	10	ORBITAL PERIOD BUMP OF CHICKEN TOY'S FACTORY
8	2	MISIA EIGHTH WORLD (FIRST LTD VERSION) BMG
9	9	KOBUKURO ALL SINGLES BEST WARNER
10	3	AYUMI HAMASAKI GUILTY (CD/DVD) AVEV TRAX

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JANUARY 22, 2008
1	NEW	THE DO A MOUTHFUL CIND 7
2	2	AMY WINEHOUSE BACK TO BLACK ISLAND
3	5	SHERYFA LUNA LUNA UNIVERSAL
4	1	RADIOHEAD IN RAINBOWS XL
5	3	CHRISTOPHE MAE MON PARADIS WARNER
6	10	RENAN LUCE REPENTIS BARCLAY
7	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
8	6	GREGORY LEMARCHAL LA VOIX DUN ANGE MERCURY
9	8	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC
10	7	FLORENT PAGNY PAGNY CHANTE BREL MERCURY

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 21, 2008
1	3	GIANNA NANNINI GIANNA BEST POLYDOR
2	1	ZUCCHERO ALL THE BEST POLYDOR
3	2	LIGABUE PRIMO TEMPO WARNER BROS.
4	4	EROS RAMAZZOTTI E2 ARIOLA
5	5	ANTONELLO VENDITTI DALLA PELLE AL CUORE HEINZ
6	6	ADRIANO CELENTANO DORMI AMORE LA SITUAZIONE NON E BUONA CLAN CELENTANO
7	7	RADIOHEAD IN RAINBOWS XL
8	11	AMY WINEHOUSE BACK TO BLACK ISLAND
9	9	MARIO BIONDI LIVE I LOVE YOU MORE LIVE TOUR
10	10	NEGRAMARO LA FINESTRA SUGAR

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) JANUARY 22, 2008
1	1	BEGGIN MADCON BONNIER
2	2	BUBBLY COLBIE CAILLAT REPUBLIC/UNIVERSAL
3	4	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	3	DAYS GO BY GLENN LYSE RCA
5	NEW	MIN SICHELLE ECCENTRIC

ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN NORWAY) JANUARY 22, 2008
1	1	GARTH BROOKS ULTIMATE HITS 2 CD/DVD CAPITOL
2	2	EROS RAMAZZOTTI E2 ARIOLA
3	3	SECRET GARDEN INSIDE I'M SINGING UNIVERSAL
4	5	WHITNEY HOUSTON THE ULTIMATE COLLECTION ARISTA
5	4	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 20, 2008
1	4	SCOUTING FOR GIRLS SCOUTING FOR GIRLS EPIC
2	1	AMY MACDONALD THIS IS THE LIFE VERTIGO
3	3	TAKE THAT BEAUTIFUL WORLD POLYDOR
4	7	NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH
5	6	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
6	2	TIMBALAND IN RAINBOWS XL
7	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
8	11	HOOSIERS THE TRICK TO LIFE RCA
9	13	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
10	NEW	BRITISH SEA POWER DO YOU LIKE ROCK MUSIC ROUGH TRADE

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JANUARY 20, 2008
1	1	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE
2	2	RADIOHEAD IN RAINBOWS XL
3	3	ALICIA KEYS AS I AM J
4	4	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
5	5	MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC
6	7	THE VERONICAS HOOK ME UP WARNER
7	8	SANTANA ULTIMATE SANTANA ARISTA
8	6	DELTA GOODREM DELTA COLUMBIA
9	9	FERGIE THE DUTCHNESS WILL I AM/A&M/INTERSCOPE
10	10	FOO FIGHTERS ECHOES. SILENCE. PATIENCE & GRACE RCA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 23, 2008
1	1	MIGUEL BOSE PAPITO CAROSELLO
2	2	SERRAT/SABINA DOS PAJARDS DE UN TIRO SONY BMG
3	3	EROS RAMAZZOTTI E2 ARIOLA
4	4	FITO Y LOS FITIPALDIS POR LA BOCA VIVÉ EL PEZ DRO
5	5	JUANES LA VIDA ES UN RATICO UNIVERSAL
6	8	AMY WINEHOUSE BACK TO BLACK ISLAND
7	7	MIGUEL BOSE PAPITOUR CAROSELLO
8	6	CHAMBAO CON OTRO AIRE SONY BMG
9	11	MERCHE CAL Y ARENA VALE
10	10	MALU GRACIAS (1997 - 2007) PEP'S

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JANUARY 22, 2008
1	1	RAMT I NATTEN LIZZIE ARTPEOPLE
2	2	HVAD NU HVIS ALEX FT. NIK & JAY COPENHAGEN
3	3	BLEEDING LOVE LEONA LEWIS SYCO
4	7	CRUCIFY MY HEART PRIVATE UNIVERSAL
5	NEW	DROPS IN THE OCEAN THE STORM UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN DENMARK) JANUARY 22, 2008
1	1	NATASJA I DENMARK ER JEG FOOT PLAYGROUND
2	2	KATIE MELUA PICTURES DRAMATICO
3	4	TV-2 FOR DIG KJUG GORE ALTING EMI
4	3	KIM LARSEN EN LILLE POSE STOJ EMI
5	5	NEPHEW ROSKILDE 07.07.07 COPENHAGEN

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 22, 2008
1	1	AMY WINEHOUSE BACK TO BLACK ISLAND
2	6	SOUNDTRACK - KEINOHRRASEN KEINOHRRASEN INTERSCOPE
3	3	ICH + ICH VOM SELBEN STERN UNIVERSAL
4	2	DIE AERZTE JAZZ IST ANDERS HOT ACTION
5	4	MARIO BARTH MAENNER SIND PRIMITIV. ABER GLUECKLICH! SPASSG
6	5	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
7	27	HELENE FISCHER SO NAH WIE DU CAPITOL
8	9	UDO JURGENS EINFACH ICH SONY BMG
9	14	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
10	10	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BOS/SOUNDSCAN) FEBRUARY 2, 2008
1	1	RADIOHEAD IN RAINBOWS TBO/ATO
2	NEW	SOUNDTRACK JUNO FOX RHINO WARNER
3	2	VARIOUS ARTISTS MUCHDANCE 2008 SONY BMG
4	4	ALICIA KEYS AS I AM MBK/SONY BMG
5	8	FEIST THE REMINDER ARTS & CRAFTS/EMI
6	3	ANNE MURRAY DUETS, FRIENDS AND LEGENDS EMI
7	5	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL
8	15	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER
9	7	ONEREPUBLIC DREAMING OUT LOUD MOSLEY/INTERSCOPE/UNIVERSAL
10	9	BRITNEY SPEARS BLACKOUT JIVE/SONY BMG

THE NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JANUARY 18, 2008
1	3	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA
2	NEW	THE LAUNCH RELAUNCHED DJ JEAN WHITE VILLA RECORDS
3	10	BUBBLY COLBIE CAILLAT UNIVERSAL
4	23	FATHER AND FRIEND ALAIN CLARK 8BALL
5	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM

ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN NETHERLANDS) JANUARY 18, 2008
1	2	AMY WINEHOUSE BACK TO BLACK ISLAND
2	3	ANOUC WHO'S YOUR MOMMA DIND
3	1	PAUL DE LEEUW SYMPHONICA IN ROSSO 2007 UNIVERSAL
4	5	NICK & SIMON VANDAAG ARTIST & COMPANY
5	6	ALAIN CLARK LIVE IT OUT 8BALL

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) JANUARY 22, 2008
1	1	JUST GIRL JUST GIRL FAROL
2	4	MARIZA CONCERTO EM LISBOA CAPITOL
3	2	PAULO GONZO PERFIL COLUMBIA
4	3	AVO CANTIGAS FANTASMINHA BRINCALHAO COLUMBIA
5	6	JORGE PALMA VDD NOCTURNO EMI
6	7	VANESSA DA MATTA SIM SONY BMG
7	8	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE
8	9	CARLOS PAIAO PERFIL SOM LIVRE
9	5	MICKAEL CARREIRA ENTRE NOS VIDISCO
10	10	IRMAOS VERDADES VERDADES 10 ANOS FAROL

EURO DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 2, 2008
1	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
2	3	BLEEDING LOVE LEONA SYCO
3	4	NOW YOU'RE GONE BASSHUNTER HARD2BEAT MINISTRY OF SOUND
4	NEW	CHASING PAVEMENTS (ALBUM VERSION) ADELE XL
5	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
6	5	PIECE OF ME BRITNEY SPEARS JIVE ZOMBA
7	6	ROCKSTAR NICKELBACK EMI
8	7	SUPERSTAR LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
9	12	HOME COMING KANYE WEST ROC-A-FELLA/DEF JAM
10	11	ELVIS AIN'T DEAD SCOUTING FOR GIRLS EPIC
11	8	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
12	10	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J
13	NEW	BE MINE! ROBYN KONICHIWA
14	9	NO ONE ALICIA KEYS MBK/J
15	13	WHAT HURTS THE MOST (RADIO MIX) CASCADA ZOO LAND/MUSIC MAIL
16	18	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
17	NEW	IL AVAIT LES MOTS SHERYFA LUNA ULM UNIVERSAL
18	NEW	MY MAN IS A MEAN MAN STEFANIE HEINZMANN S50SDSSWEM
19	17	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
20	19	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) JANUARY 21, 2008
1	NEW	BLEEDING LOVE LEONA LEWIS SYCO
2	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	2	STARK ICH + ICH POLYDOR
4	3	DU HAST DEN SCHOENSTEN ARSCH... ALEX C. FT. YASS POLYDOR
5	4	NO ONE ALICIA KEYS J

ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN AUSTRIA) JANUARY 21, 2008
1	1	GEORGES PRETRE/WP NEUJAHRSKONZERT 2008 DECCA
2	3	AMY WINEHOUSE BACK TO BLACK ISLAND
3	NEW	MARC PIRCHER DURCH DIE NACHT - NUR MIT DIR UNIVERSAL
4	2	UDO JURGENS EINFACH ICH SONY BMG
5	4	DJ OETZI BEST OF POLYDOR/UNIVERSAL

GREECE		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) JANUARY 18, 2008
1	2	MOU EIPES PSEMATA DIONISSIS MAKRIS SONY BMG
2	3	NE IRINI MERKOURI SONY BMG
3	4	APOPE LIPIS CHRISTOS MENIDIATIS ALPHA
4	6	POU NA NE TETIA ORA I AGAPI MOU ROULA STAVROU MINOS
5	5	NIKOS MANIATIS NIKOS MANIATIS LEGEND/IMPACT

ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN GREECE) JANUARY 18, 2008
1	1	O.S.T EL GRECO UNIVERSAL
2	2	FRANKIE VALLI BEGGIN THE ULTIMATE COLLECTION WARNER
3	3	EROS RAMAZZOTTI E2 ARIOLA
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND
5	7	MARIO FRAGOLIS PASSIONE - A TRIBUTE TO MARIO LANZA SONY BMG

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	JANUARY 23, 2008	
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
3	17	BLEEDING LOVE	LEONA LEWIS SYCO	
4	2	NO ONE	ALICIA KEYS MBK/J	
5	5	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND	
6	4	PARLE A MA MAIN	FATAL BAZOOKA FT. YELLE ET CHRI UP	
7	6	PIECE OF ME	BRITNEY SPEARS JIVE ZOMBA	
8	NEW	CHASING PAVEMENTS	ADELE XL	
9	11	ALIVE	MONDOTEK MERCURY	
10	NEW	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SDDS/SSWEM	
11	NEW	PLUS LA	FREDERIC LERNER STERNE	
12	7	AN DEINER SEITE (ICH BIN DA)	TOKIO HOTEL ISLAND	
13	28	SUPERSTAR	LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC	
14	9	STARK	ICH + ICH POLYDOR	
15	10	ROCKSTAR	NICKELBACK EMI	

ALBUMS

JANUARY 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND	
2	2	RADIOHEAD	IN RAINBOWS XL	
3	4	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE	
4	5	RIHANNA	GODD GIRL GONE BAD SRP/DEF JAM	
5	3	MIKA	LIFE IN CARTOON MOTION CASABLANCA ISLAND	
6	19	SCOUTING FOR GIRLS	SCOUTING FOR GIRLS EPIC	
7	7	ALICIA KEYS	AS I AM MBK/J	
8	6	EROS RAMAZZOTTI	E2 ARIDIA	
9	11	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC	
10	14	ROBERT PLANT/ALISON KRAUSS	RAISING SAND DECCA	
11	8	AMY MACDONALD	THIS IS THE LIFE VERTIGO	
12	10	ANDREA BOCELLI	VIVERE SUGAR	
13	26	SOUNDTRACK	KEINORHASEN INTERSCOPE	
14	15	TAKE THAT	BEAUTIFUL WORLD POLYDOR	
15	9	LED ZEPPELIN	MOTHERSHIP RHINO	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	2	NO ONE	ALICIA KEYS MBK/J	
3	6	BLEEDING LOVE	LEONA LEWIS SYCO	
4	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
5	4	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS HOLLYWOOD	
6	6	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM	
7	7	ABOUT YOU NOW	SUGAR BABES ISLAND	
8	8	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.	
9	12	I'LL BE WAITING	LENNY KRAVITZ VIRGIN	
10	9	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC	
11	13	BIG GIRL (YOU ARE BEAUTIFUL)	MIKA CASABLANCA/ISLAND	
12	10	1973	JAMES BLUNT CUSTARD/ATLANTIC	
13	14	IF I HAD EYES	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC	
14	20	SAME MISTAKE	JAMES BLUNT CUSTARD/ATLANTIC	
15	18	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M INTERSCOPE	

SALES DATA COMPILED BY
nielsen
SoundScan

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	38	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 100313/WARNER BROS.	
2	2	17	CHRIS BOTTI	ITALIA	COLUMBIA 07806/SONY MUSIC	
3	3	18	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG	
4	4	17	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR	UNIT/VERVE 009203/VG	
5	5	17	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RHYM/LEGACY/COLUMBIA 15320/SONY BMG	
6	7	36	PINK MARTINI	HEY EUGENE!	HEINZ 3	
7	8	64	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY	
8	NEW		ELIANE ELIAS	SOMETHING FOR YOU	BLUE NOTE 11795/BLG	
9	9	25	MICHAEL BRECKER	PILGRIMAGE	WA 3095/HEADS UP	
10	6	3	ANDY BEY	AIN'T NECESSARILY SO	12TH STREET 2929/THIRTY TIGERS	
11	12	14	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART: LIVE AT MONTREUX	EGM 009887/UNIVERSAL CLASSICS GROUP	
12	NEW		VARIOUS ARTISTS	MONTREUX JAZZ FESTIVAL: 50TH ANNIVERSARY ALL STARS	MONTREUX JAZZ FESTIVAL 30433/CONCORD	
13	11	19	SOUNDTRACK	THE WAR LEGACY	10203/SONY BMG	
14	17	70	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG	
15	14	69	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252	
16	22	12	LUCIANA SOUZA	THE NEW BOSSA NOVA	VERVE 009456/VG	
17	13	31	FRANK SINATRA	VOICE IN TIME (1939-1952)	LEGACY/COLUMBIA 96692/SONY BMG	
18	15	43	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC	
19	18	9	NAT KING COLE	THE UNFORGETTABLE NAT KING COLE: COLLECTOR'S EDITION	EMI SPECIAL MARKETS 53258/MADACY	
20	20	16	TERENCE BLANCHARD	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA)	BLUE NOTE 91532/BLG	
21	24	20	PAUL ANKA	CLASSIC SONGS: MY WAY	DECCA 008707/UNIVERSAL CLASSICS GROUP	
22	16	31	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE 008409/VG	
23	RE-ENTRY		JANE MONHEIT	SURRENDER	CONCORD 30050	
24	RE-ENTRY		CHARLES MINGUS SEXTET WITH ERIC DOLPHY	CORNELL 1964	BLUE NOTE 92210/BLG	
25	25	13	SOPHIE MILMAN	MAKE SOMEONE HAPPY	LINUS 270077 KOCH	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	5	16	#1 THE 5 BROWNS	BROWNS IN BLUE	RCA RED SEAL 11322/SONY BMG MASTERWORKS	
2	11	20	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO	SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
3	3	20	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK	DENON 17657/SLG	
4	1	14	CECILIA BARTOLI	MARIA	DECCA 009989/UNIVERSAL CLASSICS GROUP	
5	2	72	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
6	6	3	KIM KASHKASHIAN/ROBERT LEVIN	ASTURIANA: SONGS FROM SPAIN AND ARGENTINA	ECM 009679/UNIVERSAL CLASSICS GROUP	
7	4	2	SIMONE DINNERSSTEIN	BACH: GOLDBERG VARIATIONS	TELARC 80692	
8	8	54	YO-YO MA	APPASSIONATO	SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
9	12	19	ROLANDO VILLAZON & ANNA NETREBKO	DUETS	DG 008845/UNIVERSAL CLASSICS GROUP	
10	10	11	LIBERA	ANGEL VOICES: LIBERA IN CONCERT	EMI CLASSICS 03172/BLG	
11	9	25	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES	SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
12	15	63	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP	
13	13	15	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS	ORPHEUS/EMI CLASSICS 94431/BLG	
14	16	13	ANDRE RIEU	MASTERPIECES	PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
15	NEW		EUROPEAN BRANDENBURG ENSEMBLE (PINNOCK)	BACH: SIX CONCERTOS FOR THE MARGRAVE OF BRANDENBURG	AVIE 211E	
16	21	22	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	SONY CLASSICAL 07416/SONY BMG MASTERWORKS	
17	NEW		JEAN-YVES THIBAUDET/L'ORCHESTRE DE LA SUISSE ROMANDE (DUTOIT)	SAINT-SAENS: PIANO CONCERTOS 2 & 5	DECCA 009744/UNIVERSAL CLASSICS GROUP	
18	14	46	ANNA NETREBKO	RUSSIAN ALBUM	DG 008193/UNIVERSAL CLASSICS GROUP	
19	18	11	JANINE JANSEN	BACH: INVENTIONS & PARTITAS	DECCA 009905/UNIVERSAL CLASSICS GROUP	
20	17	21	VARIOUS ARTISTS	GOLLIW: OCEANA	DG 009069/UNIVERSAL CLASSICS GROUP	
21	NEW		MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM	MORMON TABERNACLE CHOR 4935466	
22	7	2	STAATSKAPPELLE BERLIN/PIERRE BOULEZ	MAHLER: SYMPHONIE NO. 8	DG 010381/UNIVERSAL CLASSICS GROUP	
23	22	0	DANIELLE DE NIESE/LES ARTS FLORISSANTS (CHRISTIE)	HANDEL ARIAS	DECCA 010035/UNIVERSAL CLASSICS GROUP	
24	20	22	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4	DG 009069/UNIVERSAL CLASSICS GROUP	
25	RE-ENTRY		EMERSON STRING QUARTET/ LEON FLEISHER	BRAHMS: STRING QUARTETS/PIANO QUINTET	DG 008718/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	17	#1 HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE 009791/VG	
2	2	2	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE	LITTLE MONSTER 01	
3	6	14	STANLEY CLARKE	THE TOYS OF MEN	HEADS UP 3128	
4	4	62	KENNY G	IM IN THE MOOD FOR LOVE... THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82690/RMG	
5	3	15	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ	MIDAS 90230	
6	5	23	NAJEE	RISING SUN	HEADS UP 3129	
7	9	69	BONEY JAMES	SHINE	CONCORD 30049	
8	8	21	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN		
9	11	18	CANDY DULFER	CANDY STORE	HEADS UP 3131	
10	15	66	GEORGE BENSON & AL JARREAU	GIVIN' IT UP	MONSTER 2316/CONCORD	
11	10	31	EUGE GROOVE	BORN 2 GROOVE	NARADA JAZZ 78763/BLG	
12	7	51	DAVE KOZ	AT THE MOVIES	CAPITOL 11405	
13	12	39	NORMAN BROWN	STAY WITH ME	PEAK 30218/CONCORD	
14	13	21	KIRK WHALUM	ROUNDTRIP	RENDEZVOUS 51322	
15	16	23	SPYRO GYRA	GOOD TO GO	GO HEADS UP 3127	
16	17	13	EVERETTE HARP	MY INSPIRATION	SHANACHIE 5155	
17	14	12	JONATHAN BUTLER	LIVE IN SOUTH AFRICA	RENDEZVOUS 51352	
18	23	30	ANDRE WARD	CRYSTAL CITY	HUSH 959/ORPHEUS	
19	20	8	ERIC MARIENTHAL	JUST AROUND THE CORNER	PEAK 30220/CONCORD	
20	18	32	SIMPLY RED	STAY SIMPLYRED	COM 89935	
21	19	37	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER	INDIGLO 01	
22	RE-ENTRY		BRIAN SIMPSON	ABOVE THE CLOUDS	RENDEZVOUS 51332	
23	21	27	PAUL TAYLOR	LADIES CHOICE	PEAK 30223/CONCORD	
24	25	26	KEIKO MATSUI	MOYO SHOUT!	FACTORY 10479/SONY MUSIC	
25	24	14	BILLIE HOLIDAY	REMIXED & REIMAGINED	LEGACY/COLUMBIA 85088/SONY BMG	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	12	#1 ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE	SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
2	3	63	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS.	
3	4	18	PAUL POTTS	ONE CHANCE	SYCO/COLUMBIA 15517/SONY MUSIC	
4	2	16	JOSH GROBAN	NOEL	143/REPRISE 231546/WARNER BROS.	
5	5	11	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE	SUGAR/SIENTE 653534/UNIVERSAL LATINO	
6	9	35	SOUNDTRACK	LA VIE EN ROSE	ODEON/EMI CLASSICS 67822/BLG	
7	6	61	IL DIVO	SIEMPRE	SYCO/COLUMBIA 02673/SONY MUSIC	
8	7	63	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
9	8	17	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT	SURFDUG 211366/WARNER BROS.	
10	10	66	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL	FLOW 1894/MARANATHA!	
11	11	11	SISSSEL	NORTHERN LIGHTS	DENON 17661/SLG	
12	14	68	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION	NEMO STUDIO/ANGEL 73671/BLG	
13	12	13	TRIO MEDIAEVAL	FOLK SONGS	ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP	
14	16	11	RUSSELL WATSON	THE ULTIMATE COLLECTION	DECCA 007849/UNIVERSAL CLASSICS GROUP	
15	15	44	HAYLEY WESTENRA	CELTIC TREASURE	DECCA 008560/UNIVERSAL CLASSICS GROUP	
16	19	50	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD	MORMON TABERNACLE CHOR 4973811	
17	13	9	SERGIO & ODAIR ASSAD	JARDIM ABANDONADO	NONESUCH 278140/WARNER BROS.	
18	RE-ENTRY		THE SECTION QUARTET	FUZZBOX	CUSTARD/DECCA 009356/UNIVERSAL CLASSICS GROUP	
19	17	5	PHILIP GLASS	BOOK OF LONGING: A SONG CYCLE BASED ON THE POETRY AND IMAGES OF LEONARD COOMER	ORANGE MOUNTAIN 0043	
20	20	27	THE TEN TENORS	HERE'S TO THE HEROES	RHINO 63674	
21	18	13	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION	SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
22	23	9	VARIOUS ARTISTS	WEST SIDE STORY	DECCA BROADWAY 009818/UNIVERSAL CLASSICS GROUP	
23	NEW		VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO JOSH GROBAN	TRIBUTE SOUNDS 60161	
24	21	62	VITTORIO	VITTORIO POLYDOR/DECCA MUSIC FOR A BETTER WORLD	007307/UNIVERSAL CLASSICS GROUP	
25	NEW		CHLOE	CHLOE VALLEY ENTERTAINMENT	15216 EX	

CHARTS LEGEND

See below for complete legend information.

FEB 2 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓡ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓡ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	200	#1 GREATEST GAINER GUNS N' ROSES	GREATEST HITS GEFEN 001711/IGA (16.98)	3
2	1	927	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓡ	◆
3	3	20	NATALIE GRANT	AWAKEN CURB (17.98)	◆
4	5	154	MICHAEL BUBLE	IT'S TIME 143 REPRIS 48946/WARNER BROS. (18.98) Ⓡ	◆
5	6	147	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
6	19	622	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
7	7	741	JOURNEY	JOURNEY'S GREATEST HITS LEGACY COLUMBIA 85889/SONY BMG (18.98/12.98)	◆
8	9	143	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	◆
9	8	1590	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
10	11	51	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	◆
11	18	256	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
12	21	240	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)	◆
13	13	94	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	◆
14	28	462	DEF LEPPARD	VAULT - GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
15	15	714	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
16	12	188	JOSH GROBAN	CLOSER 143 REPRIS 48450/WARNER BROS. (18.98) Ⓡ	◆
17	10	3	FRANK SINATRA	THE HEART OF THE MATTER FRANK SINATRA SINGS ABOUT LOVE EM SPECIAL MARKETS 30872/EXSTAR/BLKS (13.98)	◆
18	46	108	LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆
19	20	686	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
20	23	45	BEE GEES	BEE GEES GREATEST REPRIS 287740/WARNER STRATEGIC MARKETING (19.98)	◆
21	16	570	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
22	29	43	MICHAEL JACKSON	NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	◆
23	14	182	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRIS 48376/WARNER BROS. (18.98)	◆
24	24	369	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
25	25	374	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
26	26	95	TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	◆
27	RE-ENTRY		MAROON 5	SONGS ABOUT JANE A&M/DCTONE 650001/IGA (18.98)	◆
28	27	810	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) Ⓡ	◆
29	17	175	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
30	22	824	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
31	30	235	CELINE DION	ALL THE WAY... A DECADE OF SONG 559 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	◆
32	37	153	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
33	31	6	PARAMORE	ALL WE KNOW IS FALLING FUELED BY RAMEN 076 (13.98)	◆
34	41	149	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
35	34	141	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
36	49	555	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFEN 424148/INTERSCOPE (12.98/18.98)	◆
37	RE-ENTRY		ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	◆
38	38	121	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	◆
39	42	30	POISON	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) Ⓡ	◆
40	36	47	LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	◆
41	32	96	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
42	48	127	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓡ	◆
43	39	298	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
44	35	75	VAN HALEN	BEST OF VOLUME 1 WARNER BROS. 46332 (18.98) Ⓡ	◆
45	40	211	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
46	RE-ENTRY		SHANIA TWAIN	GREATEST HITS MERCURY 003072/UMGN (13.98)	◆
47	44	300	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
48	33	224	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓡ	◆
49	RE-ENTRY		LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	◆
50	RE-ENTRY		ELTON JOHN	GREATEST HITS 1970-2002 ROCKET UTV 063478/UME (19.98)	◆

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	6	#1 SOUNDTRACK 4 WKS FOX/RHINO /AG	Jun0	2	
2			JOSH KELLEY	Special Company DNK EX	—	◆
3	2	3	RADIOHEAD	In Rainbows TBD /ATO	4	◆
4	4	12	SARA BAREILLES	Little Voice EPIC /SONY MUSIC	21	◆
5	3	3	LIL WAYNE	The Leak (EP) CASH MONEY/UNIVERSAL MOTOWN EX/UMRG	—	◆
6	8	17	SOUNDTRACK	Once CANVASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA Ⓡ	31	◆
7	NEW		AMY WINEHOUSE	Back To Black: B-Sides (EP) UNIVERSAL REPUBLIC EX/UMRG	—	◆
8	7	9	ONEREPUBLIC	Dreaming Out Loud MOSLEY/INTERSCOPE/IGA	19	◆
9	6	2	KATE NASH	Made Of Bricks FICTION GEFEN /IGA	51	◆
10	NEW		TAYLOR SWIFT	Live From SoHo (iTunes Exclusive EP) BIG MACHINE EX	—	◆
11	10	6	SOUNDTRACK	Alvin And The Chipmunks FOX /RAZOR & TIE	13	◆
12	11	5	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street NONESUCH /WARNER BROS.	23	◆
13	5	2	SIA	Some People Have Real Problems MONKEY PUZZLE /HEAR	47	◆
14	9	4	SOUNDTRACK	PS. I Love You ATLANTIC /AG	87	◆
15	14	10	ALICIA KEYS	As I Am MBK / RMG Ⓡ	1	3

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	3	#1 RADIOHEAD 3 WKS TBD 21622*/ATO	In Rainbows	4	◆
2	2	2	SOUNDTRACK	Jun0	2	
3	NEW		ANNE MURRAY	Duets: Friends & Legends MANHATTAN 86278/BLG	42	◆
4	3	20	SOUNDTRACK	Once CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA Ⓡ	31	◆
5	5	10	ALICIA KEYS	As I Am MBK/J 11313*/RMG Ⓡ	1	3
6	4	13	ROBERT PLANT / ALISON KRAUSS	Raising Sand ROUNDER 619075*	22	◆
7	NEW		RINGO STARR	Liverpool 8 CAPITOL 17388	94	◆
8	16	4	SOUNDTRACK	Alvin And The Chipmunks FOX 82986/RAZOR & TIE	13	◆
9	NEW		BARRY MANILOW	Beautiful Ballads & Love Songs LEGACY/ARISTA 21628/SONY BMG	—	◆
10	10	2	DAN FOGELBERG	The Very Best Of Dan Fogelberg FULL MOON/LEGACY/COLUMBIA 85280/SONY BMG	—	◆
11	9	21	FEIST	The Reminder CHERRYTREE/POLYDOR/INTERSCOPE 008819*/IGA	67	◆
12	12	30	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC 008428*/UMRG	36	◆
13	8	4	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street NONESUCH 368572/WARNER BROS.	23	◆
14	6	5	MARY J. BLIGE	Growing Pains MATRIARCH GEFEN 010313/IGA Ⓡ	3	◆
15	17	3	SARA BAREILLES	Little Voice EPIC 94821/SONY MUSIC	21	◆

HOT RAP ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	5	#1 LUPE FIASCO'S THE COOL 4 WKS LUPE FIASCO (1ST & 15TH/ATLANTIC/AG)	
2	1	11	AMERICAN GANGSTER	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
3	3	6	5*STUNNA	BIRDMAN (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	5	19	GRADUATION	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
5	4	7	MADE	SCARFACE (RAP-A-LDT 4 LIFE RAP A-LOT/ASYLUM)
6	7	16	SOULJABOYTELLEM.COM	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE/IGA)
7	6	6	FACE OFF	BOW WOW & OMARION (T.U.G./COLUMBIA/SONY MUSIC)
8	8	7	GANGSTA GRILLZ: THE ALBUM	DRAMA (GRAND HUSTLE/ATLANTIC/AG)
9	9	6	BACK TO THE TRAPHOUSE	GUCCI MANE (CZAR SO ICEY/ASYLUM/ATLANTIC/AG)
10	11	6	THE SOLUTION	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/DJMG)
11	13	24	THE REAL TESTAMENT	PLIES (BIG GATES/SLIP-N SLIDE/ATLANTIC/AG)
12	12	6	8 DIAGRAMS	WU-TANG CLAN (WU/LOUD/SRC/UNIVERSAL MOTOWN/UMRG)
13	10	19	CURTIS	50 CENT (SHADY/AFTERMATH/INTERSCOPE/IGA)
14	14	7	SUPER GANGSTER (EXTRAORDINARY GENTLEMAN)	STYLES P (PHANTOM/D-BLOCK/KOCH)
15	15	9	FREE AT LAST	FREEWAY (ROC-A-FELLA/DEF JAM/IG/JMG)

TOP
HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	3	56	#1 DRAGONFORCE 4 WKS. IN RAINBOWS	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
2	6	13	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
3	7	25	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
4	RE-ENTRY		MATT WHITE	GEFFEN 000522/IGA (9.98)	Best Days	
5	4	12	LEVON HELM	DIRT FARMER 79644/VANGUARD (16.98)	Dirt Farmer	
6	9	16	SHARON JONES & THE DAP-KINGS	DARTONE 012 (15.98)	100 Days, 100 Nights	
7	5	2	RHONDA VINCENT	ROUNDER 610592 (17.98)	Good Thing Going	
8	HOT SHOT DEBUT		EGYPT CENTRAL	FAT LADY 9525/EAST WEST (15.98)	Egypt Central	
9	15	48	GREATEST GAINER PETER BJORN AND JOHN ALMOST GOLD 002* (12.98)		Writer's Block	
10	8	5	RIVERS CUOMO	GEFFEN 010417*/IGA (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
11	RE-ENTRY		THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
12	NEW		CARDENALES DE NUEVO LEON	DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada	
13	10	8	WE THE KINGS	S-CURVE 52001* (8.98)	We The Kings	
14	11	16	BEIRUT	BA DA BING 055* (13.98)	Flying Club Cup	
15	14	15	JUSTICE	ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
16	36	45	COLD WAR KIDS	DDWNTOWN 70009 (13.98)	Robbers & Cowards	
17	18	7	YURIDIA	SONY BMG NORTE 17565 (14.98)	Entre Mariposas	
18	23	2	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
19	RE-ENTRY		NICKY JAM	PINA 010523/UNIVERSAL LATINO (13.98)	The Black Carpet	
20	28	9	METRO STATION	RED INK 10521 (12.98)	Metro Station	
21	13		GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	OVERCOAT 25 (13.98)	The Swell Season	
22	19	17	MAYDAY PARADE	FEARLESS 30099 (11.98)	A Lesson In Romantics	
23	RE-ENTRY		DEMETRI MARTIN	COMEDY CENTRAL 0044 (15.98 CD/DVD) ⊕	These Are Jokes	
24	NEW		JON FOREMAN	CREDENTIAL 16151 (13.98)	Fall & Winter	
25	21	9	AYO.	POLYDOR INTERSCOPE 009038/IGA (9.98)	Joyful	



September release from singer returns to chart with a 497% increase after he was the featured artist in MTV's fertile 52/52 campaign.

At No. 8, Memphis rock band Egypt Central starts with 2,000 sold.

The lead singer of Switchfoot makes his first chart appearance as a solo artist with this 12-song set that combines his "Fall" and "Winter" EPs.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	22	24	FLIGHT OF THE CONCHORDS	SJB POP 746 (4.98)	The Distant Future (EP)	
27	38	13	HURT	CAPITOL 94656 (12.98)	Vol. II	
28	24	34	XTREME	LA CALLE 340011/UG (13.98)	Haciendo Historia	
29	31	16	LA ARROLLADORA BANDA EL LIMON	D SA 724327/UG (5.98)	Linea De Oro: En Los Puros Huesos...	
30	30	42	SICK PUPPIES	RVR 89752/VIRGIN (12.98)	Dressed Up As Life	
31	NEW		LOS PLAYER'S	MUSART 3964/BALBOA (13.98)	Mi Mas Grande Tesoro	
32	41	18	MAZIZO MUSICAL	JUNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	
33	29	9	SEBASTIAN BACH	MRV 10013/CONTRABAND (15.98)	Angel Down	
34	25	6	ROGUE WAVE	BRUSHFIRE 009805*/UMRG (13.98)	Asleep At Heaven's Gate	
35	37	8	EL POTRO DE SINALOA	MACHETE 010337 (11.98)	El Primer Tiempo	
36	44	17	JOSE GONZALEZ	IMPERIAL 9367*/MUTE (15.98)	In Our Nature	
37	RE-ENTRY		EL TRONO DE MEXICO	SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	
38	33	9	PANDA BEAR	PAW TRACKS 14* (13.98)	Person Pitch	
39	17	2	MARAH	YEP R/C 2108 (15.98)	Angels Of Destruction!	
40	32	11	SARA GROVES	SPONGE/IND./COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
41	RE-ENTRY		TIERRA CALI	VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
42	35	45	LEELAND	ESSENTIAL 10812 (13.98)	Sound Of Melodies	
43	42	37	THE KOOKS	VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
44	12	3	THE MAINE	FEARLESS 30105 (5.98)	The Way We Talk (EP)	
45	27	7	ARMIN VAN BUUREN	ULTRA 1621 (16.98)	Universal Religion 2008	
46	45	6	ESCAPE THE FATE	EPITAPH 86832 (13.98)	Dying Is Your Latest Fashion	
47	40	7	GROUP 1 CREW	FERVENT 886873/WARNER BROS. (7.98)	Group 1 Crew	
48	RE-ENTRY		EDITORS	KITCHENWARE/FADER 10703*/EPIC (13.98)	An End Has A Start	
49	16	5	JOHN C. REILLY	COLUMBIA 18248/SONY MUSIC (18.98)	Walk Hard: The Dewey Cox Story (Soundtrack)	
50	34	10	THE DILLINGER ESCAPE PLAN	RELAPSE 6699 (15.98)	Ire Works	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title (Imprint & Number/Distributing Label)
1	1	4	#1 RADIOHEAD 3 WKS. IN RAINBOWS	IN RAINBOWS T00 21622*/ATO
2	2		SOUNDTRACK	JUNO FOX RHINO 410236/AG
3	NEW		THE MAGNETIC FIELDS	DISTORTION KONESUCH 327036/WARNER BROS.
4	3	13	ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER 619075*
5	4	10	ALICIA KEYS	AS I AM MBKJ 11513*/RMG ⊕
6	5	5	MARY J. BLIGE	GROWING PAINS MATRIARCH/GEFFEN 010313/IGA ⊕
7	5		LUPE FIASCO	LUPE FIASCO'S THE COOL 1ST & 15TH/ATLANTIC 368316*/AG
8	2		KATE NASH	MADE OF BRICKS FICTION/GEFFEN 010536/IGA
9	7	10	LED ZEPPELIN	MOTHERSHIP SWAN SONG 313148/ATLANTIC ⊕
10	NEW		RAHEEM DEVAUGHN	LOVE BEHIND THE MELODY JIVE 19080/ZOMBA
11	10	2	SIA	SOME PEOPLE HAVE REAL PROBLEMS MONKEY PUZZLE 30629/HEAR
12	RE-ENTRY		M.I.A.	KALA XL/INTERSCOPE 009659*/IGA
13	9	8	KEYSHIA COLE	JUST LIKE YOU CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA
14	11	3	SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA ⊕
15	RE-ENTRY		AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG

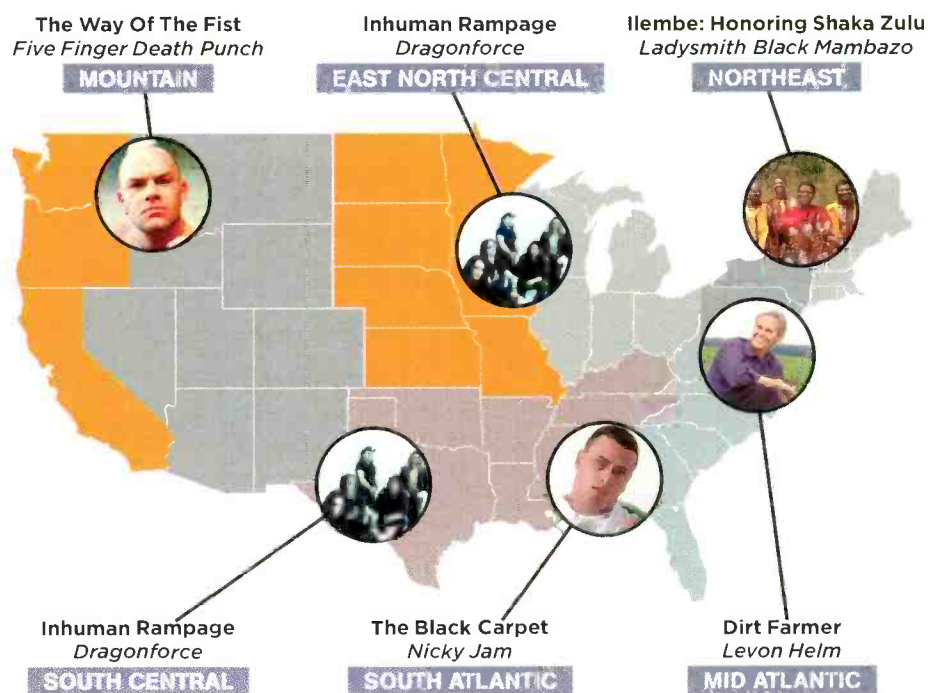
BREAKING & ENTERING

Mexican brother-sister duo Jesse & Joy, who were named best new artist at the Latin Grammy Awards in November, bullet at No. 22 on Latin Pop Airplay with first charting single "Espacio Sideral." The act tells billboard.com about its newfound success and debut album "Esta Es Mi Vida."



Go to Billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



NEW ON THE CHARTS

Ben's Brother, "Kiss Me Again (Stuttering)"
London pop rock quintet makes its chart debut at No. 29 on the Triple A tally in our sister publication Radio & Records. The Capitol act's tune might already be familiar to you, as it is the soundtrack to a TV commercial for Dentyne Ice.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

PACIFIC

1	Dragonforce
2	Inhuman Rampage
3	Nick Swardson
4	Party
5	Sharon Jones & The Dap-Kings
6	100 Days, 100 Nights
7	Yuridia
8	Entre Mariposas
9	Beirut
10	Flying Club Cup
11	Justice
12	Cross
13	Stevie Hoang
14	This Is Me
15	Peter Bjorn And John
16	Writer's Block
17	El Potro De Sinaloa
18	El Primer Tiempo
19	Matt White
20	Best Days

WEST-NORTH CENTRAL

1	Dragonforce
2	Inhuman Rampage
3	Rhonda Vincent
4	Good Thing Going
5	Five Finger Death Punch
6	The Way Of The Fist
7	Nick Swardson
8	Party
9	Matt White
10	Best Days
11	Egypt Central
12	Egypt Central
13	The Spill Canvas
14	No Really, I'm Fine
15	Here I Come Falling
16	Oh Brave, Where Is Thy Victory
17	Peter Bjorn And John
18	Writer's Block
19	Levon Helm
20	Dirt Farmer

SINGLES & TRACKS



FEB
2
2008

Chart Codes: **CS** (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and **R&B** (Hot R&B/Hit-Hop Songs), **TITLE** (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1234 (Runaway Music, SOCAN/BMG Canada, SOCAN)
POP 98

A

AFTER TONIGHT (Uncle Buddie's Music, ASCAP/Wilf) (ASCAP) RBH 61
AGUANILE (EMI/Universal Music, ASCAP) LT 38
AHORA QUE ESTUVISTE LEJOS (Sea-Ca, BMJ/Balazs Sound, BMJ) LT 16
ALGO MUSICAL (Broke & Famous Publishing, ASCAP/La Maravilla Music Publishing, ASCAP/DJ Nelson Music Publishing) (BMJ) LT 30
ALL-AMERICAN GIRL (Came-Okie Music, BMJ/Lard Heat Music, ASCAP/Universal Music - I/MGB Songs, ASCAP/Dimit He To Be Music, ASCAP/EMI April, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) (ASCAP) HL/WBM CS 12, H100 64, POP 61
ALMOST (Shep N Shep, ASCAP) RBH 93
ANGEL (Chaka Khan, ASCAP/Universal Music Works, ASCAP/Minneapolis Guys Music, ASCAP/EMI April, ASCAP) HL RBH 43
ANOTHER TRY (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of The Village, ASCAP) HL CS 32
THE ANTHEM (EMI Blackwood, BMJ/EMI Denmark, EMI/Encore Music, BMJ/EMI Columbia, ASCAP/Fond Musical, ASCAP/EMI April, ASCAP/Philly's Legacy Publishing, BMJ/Universal Music - Careers, BMJ) HL RBH 44, POP 71
ANYONE ELSE BUT YOU (Average Cabbage Music, BMJ/Great Drop Music, BMJ) H100 96, POP 64
APOLIZO (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 13, LT 41, POP 4, RBH 10
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Musik, SESAC/WB Music - Z Tunes, SESAC/Tenman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP) HL/WBM CS 44

B

BABY (Coup Insurance, BMJ/Universal Music - Careers, BMJ/Camp Co-1 Publishing, ASCAP/Mayfield, BMJ/Tood & Young Publishing, BMJ) WBM, RBH 37
BAD DONT GO (J. Bracco, ASCAP) EMI April
ASCAP - Danish Cymone Music, ASCAP/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ/Universal Music Corporation, ASCAP) HL/WBM, POP 62
BACK THERE ALL THE TIME (Gotahaveabe Music, BMJ/Songs Of Windswept Pacific, BMJ/Wing, BMJ) CS RBH 9
BAD DAY (Song 6 Music, BMJ/Sony/ATV Songs, BMJ) HL, POP 93
BAILA MI CORAZON (Warner-Tamerlane Publishing, BMJ/Universal Music Unica, BMJ) LT 40
BED (2082 Music Publishing, ASCAP/UL, ASCAP/Universal Music, ASCAP/WB Music, ASCAP) HL/WBM, POP 91, RBH 27
BE OK (EMI Foray, SESAC/Chrette Michele Music, SESAC/Four Kings Production Inc., SESAC/Cherry River, BMJ) Will I am Music, BMJ/Broke Spike And Gone Publishing, ASCAP/North Hudson Music, ASCAP/EMI April, ASCAP/Fly-Six Hope Road, ASCAP/Omniscient, ASCAP) (ASCAP) HL RBH 74
BEST DAYS (4 Stars Ltd) POP 30
BETTER GET TO LIVIN' (Neville Apple, BMJ/Lap Of Louw-Brook, BMJ) CS 48
BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 30
BLEED IT OUT (Universal Music - Z Songs, BMJ/Chester-Chaz, BMJ/Big Bad Mr. Hair, BMJ/Nondisclosure Agreement, BMJ/Red Bull Music, BMJ/Kenji Kobayashi, BMJ/Panache Cakes, BMJ) WBM, POP 65
BLOW YA MIND (Paritros Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Swiz Beatz, SESAC/Universal Tunes, SESAC/Songs Of Universal, ASCAP) HL, RBH 85
THE BOSS (4 Blunts Ltd At Once, BMJ/First N Gold, BMJ/Chakra Khan, BMJ/Southside Independent Music, BMJ/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ) HL/WBM, RBH 83
BROKEN (Jason Wade Music, BMJ) POP 74
BUBBLY (Cocoonie Music, BMJ/Dancing Squared, ASCAP/NAFI Music, ASCAP) WBM, H100 13, POP 14

C

CALABRIA 2008 (EMI Denmark, BMJ/EMI Blackwood, BMJ) HL, H100 35, POP 35
CALLING YOU (Paris On Paper Publishing, ASCAP) POP 62
CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL, H100 28, POP 83, RBH 6
CHECK OUT MY LEAN (Big Wheel, ASCAP) RBH 73
CHING-A-LING (Musi Confusion, ASCAP/EMI April, ASCAP/Canons Land Music Publishing, ASCAP/Marshall J. Ledbetter, ASCAP/RB, Orange Gro, ASCAP) HL, H100 32, RBH 11
CHUY Y MAURICIO (Arpa, BMJ) LT 26
CITIZEN SOLDIER (Songs Of Universal, BMJ/Escalawopa Songs, BMJ) HL, POP 92
CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Music, BMJ/Lavender Zoo Music, BMJ/Sony/ATV Music Corporation, ASCAP/RB, Orange Gro, ASCAP) HL, CS 10, H100 65, POP 10
CLUMSY (Will I am Music, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI April, ASCAP) (ASCAP) HL/WBM, RBH 69
CONDOMINIUM DEL FINAL (WB Music, ASCAP) LT 44
COOL DIRT PARTY (S. Son, BMJ) LT 35
COOL NI SOLEDAD (P.M.C. De Ediforia, ASCAP) LT 27
CRANK DAT (Soulja Boy) (Element 9 Recordings, ASCAP/Cromostacular Music, BMJ) H100 25, POP 28, RBH 46
CRUSH/CRUSH/CRUSH (WB Music, ASCAP/Bul Father, I - Just Want To Sing Music, ASCAP/Josh's Music, ASCAP) WBM, H100 77, POP 48
CRYING OUT FOR ME (My Diet Starts Tomorrow, BMJ/Songs Of Universal, BMJ/Pretty Girls And Big Love Songs, BMJ/EMI Blackwood, BMJ/Evis Lee Music, BMJ) HL, H100 32, RBH 11
CUANDO TE LAVAS LA CARA (Aps, BMJ) LT 42
CUSTOMER (Universal Music - Z Songs, BMJ/Amnads World, ASCAP/Universal Music Corporation, ASCAP/Nvrc Tyke, ASCAP/Fresh Paint Music, ASCAP/H100 1030 Publishing, ASCAP/Terragrammator Music, ASCAP/Melodic Piano Productions, ASCAP) HL, H100 32, RBH 11
CYCLONE (Laino Velvet, BMJ/Songs Of Universal, BMJ/Li Jizhe Music Publishing, BMJ/Cookies And Milk, ASCAP/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ/Amore Music, BMJ/Swizote Music, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 31, POP 23, RBH 86

D

DECLARATION (THIS IS IT) (Mik Music, ASCAP/Tau-tunes, ASCAP) RBH 54
DESOS DE AMARTE (Not Listed) LT 46
DEY KNOW (J. Bracco, ASCAP/gangsta Groovy, SESAC/Hagic, SESAC) H100 81, RBH 21
DIAMOND GIRL (NextSelection Publishing, ASCAP/Motown Music, ASCAP/ASPEN Songs, ASCAP) RBH 94
DO IT LIKE THIS (J & A) (ASCAP) LT 50
DO IT LIKE THIS (J & A) (ASCAP) RBH 75
DONT BLINK (Mr. Vegas Music Publishing, ASCAP/Mayne Wilkins Music, ASCAP) HL/WBM, H100 63, POP 91
DONT STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Storm, ASCAP/Sony/ATV Songs, BMJ) H100 23, POP 30, RBH 31

DO YOU FEEL ME (Realisons, ASCAP) WBM, RBH 77
DROP & GIMME 50 (Mike Jones, BMJ/HCD Development, BMJ/Cromostacular Music, BMJ/Wine Music, BMJ/Waiver Publishing, BMJ 2 Boys And A Girl, BMJ/Collipark Music, BMJ/EMI Blackwood, BMJ/Backyard Publishing, BMJ/Kemari Music, BMJ/On Ward Buck, BMJ/Black And Mild, BMJ) HL, RBH 98
OUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Eggs Music, ASCAP/Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Rhizmat Slabz Music, BMJ/EMI April, ASCAP) HL/WBM, H100 49, POP 70, RBH 24

E

ESPAICO SIDERAL (WB Music, ASCAP) LT 36
ESTOS CELDS (Jubilata Musical, BMJ) LT 4
EVERYBODY (Ch-Boy, ASCAP/Babble On Songs, BMJ/Third Tier Music, BMJ) WBM, CS 6, H100 66
EVERY OTHER WEEKEND (WB Music, ASCAP/Platinum Plov Music, ASCAP/Writer Music, BMJ) WBM, CS 58, POP 43, RBH 44

F

FAKE IT (Seeher Publishing, BMJ/Frye Music, BMJ) WBM, H100 61, POP 59
FALLING INTO YOU (One Mad King Publishing, ASCAP/4M-GIRLS, ASCAP) CS 41
FALSTO (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP) WBM, H100 67, RBH 20
FEEDBACK (Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Demist Mile 11, BMJ/International Music Publishing, BMJ/Talored 4J Music, BMJ/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, H100 56, POP 43, RBH 44

FEELS LIKE TONIGHT (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Music Publishing, ASCAP/2 Music Publishing Limited, PRS/Sony/ATV Songs, BMJ) HL, POP 54
FIRECRACKER (International Dog Music, BMJ/Travelin' Arkaway, BMJ/Corn Country, BMJ/Josh Turners Publishing, BMJ) ASCAP, H100 84
FLASHING LIGHTS (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/E, Hudson Music, BMJ/Warner-Tamerlane Publishing, BMJ) HL/WBM, H100 29, POP 42, RBH 12
FLY LIKE ME (EMI April, ASCAP/Ludacris Worldwide Publishing, ASCAP/Dot 2 Dot Music, ASCAP/Sony/ATV Tunes, ASCAP/Miscloaking.com Music Publishing, BMJ/EMI Blackwood, BMJ/LT Moe Publishing, BMJ) HL, RBH 51
FOR THESE TIMES (Soy/ATV Tree, BMJ/Leslie Satcher, BMJ) HL, CS 35
FREAKY IN THE CLUB (R.Kelly, BMJ/Universal Music - Z Songs, BMJ) HL/WBM, RBH 82

G

GAS PELA (Maler, ASCAP/Los Magnificos Publishing, ASCAP) LT 46
GET BACK IN HERE (Fets Fresh Music, ASCAP/Notting Date Songs, ASCAP/4M-GIRLS Publishing, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Famous Music, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BMJ) HL/WBM, H100 62, POP 46, RBH 80
GET MY DRINK ON (Franklin Road, BMJ/Florida Race, BMJ/Pop, BMJ/Sony/ATV Tree, BMJ/Unwound, BMJ) HL, CS 13, H100 91
GIMME MORE (W B M Music, SESAC/Danjahandz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kerokyo Music, ASCAP/Marcello Araica Publishing Designee, ASCAP) HL/WBM, H100 78, POP 53
GIRLFRIEND (Notting Hill Songs, SESAC/Strago, ASCAP) WBM, H100 32, POP 39, RBH 13
GO ON GIRL (Super Sayin Publishing, BMJ/Universal Music - Z Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Starl Stars, ASCAP/EMI Blackwood, BMJ) HL/WBM, RBH 69
GOT 2 BE DOWD (Like Em Thoke, ASCAP/Da Gass Co. Music, ASCAP/EMI April, ASCAP) HL/WBM, RBH 50
GOTAS DE AGUA VIVA (Rhythmic III, BMJ/Songs Of Camajuno, BMJ) LT 11
GRUNPOWDER & LEAD (Soy/ATV Tree, BMJ/Nashville Slag, BMJ/Titawhiti Music, BMJ/Casual Music Group, BMJ/Gluewater Music, BMJ) HL, CS 43

H

HAPPY ENDINGS (Mike Curb Music, BMJ/Sweet Hysteria Music, BMJ/Songs Of Mighty Iess Music, BMJ/Kobalt Music Publishing, ASCAP/Vsla Larga Music, BMJ) WBM, CS 36
HATE ON ME (A Back Productions, ASCAP/Mike Beats, ASCAP/My Soulmate Songs, ASCAP/Universal Music Corporation, ASCAP/Jatcat, ASCAP/Blues Baby, ASCAP) HL, RBH 40
HATE THAT I LOVE YOU (Super Sayin Publishing, BMJ/Universal Music - Z Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 19, POP 12, RBH 33
HEARTBREAKER (Tank 1176 Music, ASCAP/And Me, ASCAP/Demis Hot Songs, ASCAP/E Duz It, BMJ/Ano-nio Doons Musik, ASCAP/Black Fountain Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Underdogs West Songs, ASCAP/Tripping, BMJ/Amnon Nance Music, ASCAP/EMI April, ASCAP) HL/WBM, RBH 50
HERO HEROINE (Marlin Johnson Music, ASCAP/EMI April, ASCAP) H100 59, POP 32
HE SAID SHE SAID (Jonathan Rotem Music, BMJ/Here's Lookin' At You Kid Music, BMJ/Beluga Heights Music, BMJ/Ream Global Songs, BMJ/Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP) H100 83, POP 40
HONEY (Dwive Pimp Publishing, ASCAP/Itbes Of Kedar, ASCAP/Universal Music - MGB Songs, ASCAP/Ps A Wonderful World Music, BMJ/VIP Fourth World Music, BMJ) HL, RBH 52
HOT (Ami Lavigne, SOCAN/Almo Music, ASCAP/Big Evis Music, ASCAP/EMI April, ASCAP) HL, POP 80
HOT WUK (Mr. Vegas Music Publishing, ASCAP/Cozy'n Control) RBH 62
HOW 'BOUT THEM COWGIRLS (Soy/ATV Tree,

BMJ/Mic Music, BMJ/Warner-Tamerlane Publishing, BMJ) HL/WBM, H100 77, POP 7
OO YOU (Super Sayin Publishing, BMJ/Universal Music - Z Songs, BMJ/Jojo Beats, ASCAP/The Alien Boy Publishing, ASCAP) WBM, RBH 45
DO YOU FEEL ME (Realisons, ASCAP) WBM, RBH 77
DROP & GIMME 50 (Mike Jones, BMJ/HCD Development, BMJ/Cromostacular Music, BMJ/Wine Music, BMJ/Waiver Publishing, BMJ 2 Boys And A Girl, BMJ/Collipark Music, BMJ/EMI Blackwood, BMJ/Backyard Publishing, BMJ/Kemari Music, BMJ/On Ward Buck, BMJ/Black And Mild, BMJ) HL, RBH 98
OUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Eggs Music, ASCAP/Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Rhizmat Slabz Music, BMJ/EMI April, ASCAP) HL/WBM, H100 49, POP 70, RBH 24

I

I APOLOGIZE (Sweet Still Voice, BMJ/Mr. Perny's, ASCAP) RBH 8
I CANT BELIEVE ITS ME (Carolina Blue Sky Music, BMJ/Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC) CS 49
I DONT KNOW WHEN TO QUIT (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Mr. Noise, BMJ/Encore Entertainment, BMJ) CS 51
I DONT LOVE YOU LIKE THAT (Soy, ATY Timber, SESAC/Hilltop Valley, SESAC/Sony/ATV Tree, BMJ/Cake Taker, BMJ) HL, CS 40
I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMJ/The Maiden Brothers Publishing, BMJ/High Speed Chase, ASCAP) HL, H100 92, RBH 16
I KNOW (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ) HL, RBH 53
IM A G (Noddyator Music, BMJ/Commission Publishing, BMJ/Money Mack, BMJ) RBH 97
IM ME (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Mollings Music, ASCAP/Roc-A-Fella Music, BMJ) WBM, POP 76
IM SO HOOD (DJ Khaled, BMJ/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ/First N Gold, BMJ/Warner-Tamerlane Publishing, BMJ 4 Blunts Ltd At Once, BMJ/A Lanier Publishing Designee, ASCAP/Trac-N-Field Entertainment, BMJ/Notting Date Songs, ASCAP/EMI April, ASCAP/Ludacris Worldwide Publishing, ASCAP/Young Money Music, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 44, POP 39, RBH 17

INALCANZABLE (San Angel, SESAC) LT 10
INDEPENDENT (Tini Productions, ASCAP/WB Music, ASCAP) WBM, H100 24, POP 45, RBH 7
IN MY BEDROOM (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Miscellaneous Music, ASCAP) CLM, RBH 59
IN MY NEXT LIFE (Hartitude, ASCAP/Fer Three Music, ASCAP/Hug-N-Ca, BMJ/Sony Tractor Music, BMJ/EMI Entertainment, BMJ/EMI Blackwood, BMJ/Piano Wire Music, BMJ) HL, RBH 17
INTERNATIONAL HARVESTER (EMI Blackwood, BMJ/Shane Minor Music, BMJ/Songs Of Windswept Pacific, BMJ 3 Ring Circus, BMJ/Jeffrey Stevie, BMJ/BPJ, BMJ) HL, CS 15, H100 74
INTO THE NIGHT (Aerasthetic, BMJ/Warner Chappell, INC.) WBM, H100 26, POP 24
I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carrytee Music Publishing, ASCAP/Universal Tunes, SESAC/Carrytee, SESAC) WBM, H100 48, RBH 3

IT AINT NO CRIME (EMI Blackwood, BMJ/Sony/ATV Songs, BMJ/Earl March, BMJ/Nashville, BMJ/Mez, BMJ) HL, CS 34
ITS GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP 3 Ring Circus, BMJ/Music Of Windswept, ASCAP) CS 20
I WONT TELL (Joseph Cartagena, ASCAP/Steady On The Ground Publishing, BMJ/EMI Blackwood, BMJ/Young Malcolm Publishing, ASCAP/Marsy Music, BMJ) HL, H100 68, RBH 25

J

JUST DONT WANNA KNOW (Marvin L. Winans, ASCAP) RBH 92
JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMJ/March 9th Publishing, ASCAP/Bluba Gee Music, BMJ/WB Music, ASCAP) 2082 Music Publishing, ASCAP) HL/WBM, H100 35, POP 75, RBH 16
JUST GOT STARTED LOVIN' YOU (Eletroton, BMJ/Fez-oz, ASCAP/Warner-Tamerlane Publishing, BMJ/Moon Maker, BMJ/Kethis Wild Bunch, BMJ) WBM, CS 28, RBH 42

K

KILLA (Rags II Richard Music, BMJ/Don Vito Publishing House, ASCAP/Tashira Publishing, ASCAP/Solja Publishing, ASCAP/LT J. Gioss Publishing, ASCAP/I229 Publishing, ASCAP/Granny Man Publishing, BMJ/Malik-Mekki Music, BMJ/Basement Funk South, ASCAP) RBH 73
KISS KISS (Songs Of Universal, BMJ/Culture Beyond Ur Experience, BMJ/Universal Music - Z Songs, BMJ/Nappyub Music, BMJ) HL/WBM, H100 6, POP 5; RBH 22
LET IT GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Musi Confusion, ASCAP/EMI April, ASCAP/Canons Land Music Publishing, ASCAP/Norcross K.I.M., BMJ/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mtume, BMJ) HL/WBM, RBH 35
LETS VIBE (Give Me The Vibe Publishing, ASCAP/Big Star Publishing, BMJ/Sony/ATV Tunes, ASCAP/LT, Cool D, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 95
LETTER TO ME (EMI April, ASCAP/New Sea Gayle, ASCAP) HL, CS 1, H100 46, POP 89

L

LA TRAVESIA (El Conuco, BMJ/Redomi, BMJ) LT 7
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Dimit He To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL, CS 19, H100 96, POP 18
LET IT GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Musi Confusion, ASCAP/EMI April, ASCAP/Canons Land Music Publishing, ASCAP/Norcross K.I.M., BMJ/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mtume, BMJ) HL/WBM, RBH 35
LETS VIBE (Give Me The Vibe Publishing, ASCAP/Big Star Publishing, BMJ/Sony/ATV Tunes, ASCAP/LT, Cool D, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 95
LETTER TO ME (EMI April, ASCAP/New Sea Gayle, ASCAP) HL, CS 1, H100 46, POP 89
LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP) HL, H100 15, POP 56, RBH 1
LO MEJOR DE TU VIDA (EMI Blackwood, BMJ) LT 49
LONG ROAD TO RUIN (N. J. Iwelle, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal Music Corporation, ASCAP/Flynn Earlorn, BMJ/Bug, BMJ) HL, H100 100, POP 9
LOUD (Kris Mannarones, ASCAP/Roy Loud Books, ASCAP/Peppi, ASCAP/Soulride, BMJ/BPJ, BMJ) CS 42
LOVE DONT LIVE HERE (Warner-Tamerlane Publishing, BMJ/Hilary Davin, SESAC/Shaw Enuff, SESAC/Multi-songs, SESAC/Universal Tunes, SESAC) HL/WBM, CS 24
LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BMJ/My Lies Work, BMJ/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP) HL/WBM, CS 21
LOVE LIKE THIS (S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/JUP-IV Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Mayne Wilkins Music, BMJ/Eyes Above Water, ASCAP/Beluga Heights Music, BMJ/EMI Blackwood, BMJ/Foray Music, SESAC/Xavier Miles Publishing, SESAC/Usler, JY, SESAC) HL, H100 17, POP 13
LOVE SONG (Troy Bear Music, ASCAP) H100 10, POP 16
LOW (C. Class, BMJ/Not Quite, BMJ/Cedar Music Publishing, ASCAP) WBM, H100 1, POP 1; RBH 10

M

MAKE YOU MINE (New Extreme Songs, BMJ/Cuts Of Cash, BMJ/EMI April, ASCAP) RBH 57
MAKING NEWS (New Ground Publishing, BMJ/Sony/ATV Tree, BMJ) HL, CS 55
MALDITO TITO (Not Listed) LT 43
MAYBE SHELL GET LONELY (Hits And Smashes Music,

ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Tamerlane Publishing, BMJ/Kethis Wild Bunch, BMJ/Biggest Picture, BMJ) WBM, CS 31
ME ENAMORA (Songs Of Camaleon, BMJ/Permusic III, BMJ) LT 1
ME LOVE (WB Music, ASCAP) WBM, POP 87
MISERY BUSINESS (WB Music, ASCAP) LT 15
MISERY BUSINESS (WB Music, ASCAP) But Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP) WBM, H100 34, POP 17
MY OOOHIE (Elmo T. Tabasuri Publishing, ASCAP/Widern Martin Publishing, ASCAP/PI Rubeswop Publishing, ASCAP/Pts Only About Music, ASCAP) RBH 44
MY DRINK N MY 2 STEP (Larsy, ASCAP/Monza Ronza, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertaining Music, BMJ) HL, H100 86, RBH 36
MY LOVE (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Black Productions, ASCAP/Mike Beats, ASCAP/Blues Baby, ASCAP) HL/WBM, RBH 76
MY LOVE (W.B.M. Music, SESAC/Songs Of The Key Of B, Inc., SESAC/NoTime Sons, SESAC/Nailed Under My Clothes, ASCAP/Chrysalis Music, ASCAP/The Beans, LSI, SESAC/December First Publishing Group, SESAC/Carrytee, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL/WBM, RBH 37

N

NEVER (Daniel Farris Publishing Designee, BMJ/Earlton Music Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Lyric Genus Publishing, BMJ/WB Music, ASCAP/The Prudigal Publishing, ASCAP) WBM, H100 92, RBH 16
NEVER NEVER LAND (Life In Publishing, BMJ) H100 92, RBH 7
NEVER TOO LATE (EMI April, Canada, SOCAN/3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN) HL, POP 40
NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMJ/Mistral Productions, BMJ) RBH 67
NO AIR (I And Ve, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Fantury Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Enk Groops, BMJ/Strange Note Music, ASCAP) H100 53, POP 31
NO ME OIGAS QUE NO (Univision, ASCAP) LT 37
NO ONE (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP/Universal Music Corporation, ASCAP) HL, H100 81, POP 29, RBH 16
NO PUEDO OLVIDARLA (Crisma, ASCAP) LT 9
NO SE ME HACE FACIL (P!NK) POP 53
NO TE METIA (Plato, ASCAP/Universal Music, Inc., ASCAP/Armando Ramirez-Perez, ASCAP) LT 24

O

ONE FOR ALL TIME (Chaka Khan, ASCAP/Split Two, ASCAP/EMI April, ASCAP/Plyte Tyne Tunes, ASCAP/Sublime Basement Tunes, BMJ/Unibanda Music Works, ASCAP/Minneapolis Guys Music, ASCAP/Naturalis Assenson Music, ASCAP) HL, RBH 56
OUR SONG (Soy/ATV Tree, BMJ/Taylor Swift Music, BMJ) HL, H100 16, POP 9
OUR TIME NOW (So Happy Publishing, ASCAP/Songs I Love While Outing Gym Class, ASCAP/Oona Songs, ASCAP) WBM, POP 84
OVER YOU (Sunace Pretty Deep Ugly Music, BMJ/Universal Music - Careers, BMJ/High Cub Publishing, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 47, POP 29

P

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP) WBM, H100 9, POP 10
EL PERDEDOR (Premium Latin, ASCAP) LT 13
PERDOME (Universal Music Corporation, ASCAP) LT 10
PICTURES OF YOU (Blue Ladder, BMJ/Say Beautiful Songs, BMJ/Universal Music - Z Songs, BMJ/Encore Entertainment, BMJ/The Last Goodnight, BMJ) WBM, H100 79, POP 77
PICTURE TO BURN (Soy/ATV Tree, BMJ/Taylor Swift Music, BMJ/Sony/ATV Tree, SESAC/Hilltop Valley, BMJ) HL, CS 46
PIECE OF ME (Crescent Songs UK, PRS/Music Of Windswept, ASCAP/Universal Music Publishing Scandinavia AB) HL, H100 21, POP 18
PLAYAZ ROCK (Christopher Dooley Publishing, BMJ/Cromostacular Music, BMJ/Vanderwater Music, BMJ/Building 2 Music, BMJ/Cooking, Amk Milk, ASCAP/Hug-N-Ca, BMJ/Sony Tractor Music, BMJ/EMI Entertainment, BMJ/EMI Blackwood, BMJ/Block Wridaz, BMJ/Pologround, ASCAP/EMI April, ASCAP) HL, RBH 66
PONMELA (EMI Blackwood, BMJ/Leon Blanco, BMJ) LT 49
POP BOTTLES (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Sonam Sound, BMJ/Madde James Songs, ASCAP) WBM, H100 45, POP 52, RBH 18
PORTRAIT OF LOVE (Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Chutzpan Publishing, ASCAP/Nothing Hill, ASCAP/Michelle Bell Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BMJ/Malik-Mekki Music, BMJ/Alonzo Maths Publishing Designee, BMJ) HL/WBM, RBH 65
THE PRETENDER (M.J. Iwelle, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Flynn Earlorn, BMJ) HL, POP 88
PUT YOU UP ON GAME (First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Note Music, ASCAP/Anderson Dixon's Musik, ASCAP/Anthony Nance Musik, ASCAP/Lashae Music, BMJ/Gizzo Music, ASCAP/EJ Publishing, BMJ/And Me, ASCAP) RBH 42

Q

QUE BONITO (EMI April, ASCAP/EMI Musical S.A. de C.V.) LT 28
QUIERO (Arjona Music, ASCAP/Sony/ATV Discos, ASCAP) LT 12
QUITARTE TO (Malito, ASCAP/Leon Black, BMJ/EMI Blackwood, BMJ/Leon Negro Music, ASCAP/EMI April, ASCAP/Las Leonidas Publishing, ASCAP) HL, LT 39

R

RAIN (Da Maestro Music, BMJ/Famous Music, BMJ/Penn Tale, BMJ/Scrubs Scrabble Publishing, BMJ/Rockstar, BMJ/Sony/ATV Administration, ASCAP/Systonic, BMJ) WBM, CS 45
ROD BOYS (AND THE WINNER IS...) (Carter Boys Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/For My Son Publishing, ASCAP/Steady On The Ground, ASCAP/Defend Songs, BMJ/Songs Of Kobalt Music Publishing, BMJ) HL, RBH 57
ROCK STAR (Wall Disney, ASCAP/Wonderland Music Company, BMJ) POP 72
ROLLIN' WITH THE FLOW (EMI Aloga, BMJ) HL/WBM, CS 26
RUN IT BACK AGAIN (Walt Disney, ASCAP) POP 94

S

SAY (Soy/ATV Tunes, ASCAP/Specific Harm, ASCAP) HL, H100 11, POP 33, RBH 5
SCREAM (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Musik, SESAC/WB Music, Music, SESAC/Kerokyo Music, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, POP 68
SCREWED UP (Losing Composure, BMJ/Sill-N-The-Water, BMJ/Money Mack, BMJ/Noddyator Publishing, BMJ/Warner-Tamerlane Publishing, BMJ) WBM, RBH 84
SEE YOU AGAIN (Tondolea Lane Music Publishing, BMJ/Seven Summits, BMJ/Anatonia Songs, ASCAP/Seven Peaks Music, ASCAP In Bocca Al Lupo, ASCAP) H100 33, POP 19
SENSUAL SEDUCTION (My Own Chit Music, BMJ/Shawly Reed Songs, ASCAP/EMI April, ASCAP) HL, H100 11, POP 33, RBH 5
SEXY CAN (I Stop Trying To Copy My Music, BMJ/Draw First Publishing, ASCAP/Victor S. Carraway Publishing, ASCAP) RBH 48
SEXY MOVIMIENTO (Universal-Musica Unica, BMJ/WY Publishing, BMJ/La Mente Maestra Music Publishing, BMJ/VNEN Publishing, ASCAP/Universal Music, Inc., ASCAP) LT 6
SHADOW OF THE DAY (Universal Music - Z Songs, BMJ/Chesler, BMJ/Big Bad Mr. Hair, BMJ/Nondisclosure Agreement, BMJ/Rob Bourdon, BMJ/Kenji Kobayashi, BMJ/Panache Cakes, BMJ) WBM, H100 20, POP 20

SHAWTY (First N Gold, BMJ/Warner-Tamerlane Publishing, BMJ/Warner Chappell, BMJ/Young Drumma, ASCAP/Wayne-Sayers Music, BMJ/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ/EMI April, ASCAP/Craig Music, ASCAP) WBM, RBH 41
SHAWTY IS A 10 (J.L. Music, ASCAP/Famous, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/J. Bracco, ASCAP) HL/WBM, H100 87, POP 81
SHIE GOT IT (Gutta Cligue Music, BMJ/Colone And Rock Publishing, ASCAP/WB Music, ASCAP/Nappyub Music, BMJ/Universal Music - Z Songs, BMJ/F.M.B. Publishing, BMJ) HL/WBM, RBH 93
SHE LIKES IT IN THE MORNING (Espiritu de Leon, BMJ/EMI Blackwood, BMJ) WBM, CS 59
SHE'S PRETTY (Mike Curb Music, BMJ/LW Music, BMJ) WBM, CS 22
SHIFTWORK (Creeper Music Enterprise, BMJ/Titawhiti Music, BMJ/Carmal Music Group, BMJ) CS 9, H100 69
SHOULDA LET YOU GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 73, RBH 15
SINGLE AGAIN (Diamond Princess Music, BMJ/Prince E

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DEATHS

Jon Stoll, 54, veteran independent promoter, died Jan. 12 at Good Samaritan Medical Center in West Palm Beach, Fla., after an extended illness that included a stroke and brain cancer.

The New York native began staging concerts in his teens, moving to South Florida with his parents as a young man. His Fantasma Productions grew into one of the largest independent promoters in the country, surviving and thriving before, during and after the concert industry consolidation that changed the business at the turn of the century.

Fantasma promotes concerts throughout the South and books acts for such venues as the Mizner Park Amphitheater in Boca Raton, Fla., and the Seminole Hard Rock Hotel and Casino in Hollywood, Fla. Stoll was a former president of the National Assn. of Concert Promoters. A savvy businessman and creative promoter, he was an outspoken proponent of the value of independent promoters and the negative impact of high ticket prices and other industry ills.

"Jon Stoll was a believer," fellow independent promoter Army Granat of Jam Productions in Chicago says. "He was a man of conviction, vision and integrity. He had personality. He had soul."

Survivors include his wife, Lori; and children Jesse, Lauren, L.J., Jack and Liana. Services were held Jan. 17 at Temple Israel in West Palm Beach.

Lou Manganiello, 61, former agent for Twisted Sister and Blackfoot, died Jan. 4 from complications of cancer at his home in Naples, Fla.

Manganiello began his career in the music industry by creating a talent agency in New Jersey called Lou Mang & Associates. In the late '70s, he moved to Florida to open promotion and booking company Stardate International, which set up tours in the Southeast and Southwest.

Manganiello is survived by his wife, Mary; four children; their spouses; and eight grandchildren.

Neil Levenson, 74, songwriter/pianist/lyricist, died Jan. 12 of bone cancer at the Hebrew

Home for the Aged in West Hartford, Conn.

Levenson was the composer/lyricist of the 1963 hit single "Denise" by Randy & the Rainbows. The song, which was inspired by his childhood friend Denise Lefrak, peaked at No. 10 on the Billboard Hot 100.

Drew Glackin, 44, bassist for the Silos, died Jan. 5 of cardiac arrest from an overactive thyroid condition.

Glackin was a multi-instrumentalist who performed in a number of groups, including the John Grace Band, where he played lap steel. He was considered one of the most sought-after musicians in New York because of his outstanding technique and incredible speed.

Glackin is survived by his mother, two brothers, sister, and nieces and nephews.

Dave Havlicek, 66, aka Dave Day, original guitarist for the Monks, died Jan. 10 of a heart attack in Seattle.

Havlicek formed the Monks, originally named the Torquays, with four other soldiers (Gary Burger, Larry Clark, Roger Johnston and Eddie Shaw) in 1964 while stationed in Germany.

The band vanished after its 1965 debut, "Black Monk Time," but growing interest in its story led to a 1999 reunion for the album "Five Upstart Americans" and a tour. Another album, "Let's Start a Beat," followed in 2002.

Havlicek is survived by his wife, Irene.

Andy Palacio, 47, bandleader/songwriter who pioneered a revival of Garifuna music of Central America, died Jan. 19 of respiratory failure after a stroke and heart attack in Belize City, Belize.

Palacio was the guitarist for Garifuna Collective, which he formed with friend and producer Ivan Duran. In 2007, their album "Watina" was hailed as one of the top world music albums of the year.

In September 2007, the prime minister of Belize gave Palacio the Order of Meritorious Service, and in November, he was named a Unesco Artist for Peace.

Palacio is survived by his mother, brother, sister, five children and two granddaughters. ...

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RECORD COMPANIES: Universal Republic Records appoints **Elise Wright** senior VP of urban music. She was VP of marketing at Universal Motown.

Industry veterans **Jack Ashton** and **Lenny Bronstein** have launched new record label Flash Music. Ashton will continue running his AC promotion company Ashton Consulting, and Bronstein will continue running his radio promotions company Heavy Lenny Promotions.

Razor & Tie Entertainment names **Kerri Brusca** director of media and artist relations. She was founder/principal of KB Entertainment.

Universal Music Group Nashville promotes **Leigh Morrison** to manager of artist relations and creative services. She was coordinator of artist and media relations.

PUBLISHING: EMI Music Publishing ups **Leo Corbett** to COO and **Thomas Kelly** to CFO. Corbett was executive VP/CFO, and Kelly was VP of finance.



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DISTRIBUTION: Redeye Distribution names **Michael Greenspan** finance director. He was senior VP of operations and planning at Sanctuary Records Group.

TOURING: Facility management and consulting services firm VenuWorks names **Steve Hyman** executive director of the 21,000-capacity Alerus Center in Grand Fork, N.D., effective Feb. 18. He was president of Streamwood, Ill.-based consulting firm CCO Arenas.

LEGAL: The Digital Media Assn. taps **Greg Barnes** as its new legislative counsel/director of government affairs. He was senior counsel to House Judiciary Committee chairman John Conyers Jr., D-Mich.

RELATED FIELDS: The RIAA appoints **Kathy Leodler** director of investigations for its Western region anti-piracy unit. She was the acting special agent in charge at the FBI's office in San Diego.

The American Assn. of Independent Music names **Ted Cohen** digital business consultant. He previously helped craft licensing agreements for Rhapsody and the iTunes Music Store.

British Music Rights, which represents composers, songwriters and publishers, appoints **Feargal Sharkey** CEO, while **Andy Heath** becomes chairman, effective Feb. 1. Sharkey recently chaired the U.K. government's Live Music Forum, and Heath is a director of Beggars Group.

—Edited by Mitchell Peters

GOODWORKS

GRAMMY AUCTION TO AID MUSICARES

MusiCares and Julien's Auctions have teamed up for the 50th annual Grammy Awards Live Charity Auction, scheduled for Internet broadcast Feb. 8 from the MusiCares Person of the Year tribute to Aretha Franklin at the Los Angeles Convention Center. The charity event will broadcast via auctionnetwork.com and feature such music memorabilia as letters from Frank Sinatra, a book report by Britney Spears, Chubby Checker's checked boots, a signed harmonica from Bob Dylan and Madonna's jean jacket, among other items. Funds will benefit MusiCares, which provides financial, medical and personal assistance to members of the music community who need it most.

BUDDEN: HENRY S. DZIEKAN III/RETNA

BACKBEAT



THE 23RD ANNUAL STELLAR GOSPEL MUSIC AWARDS

The brightest names in gospel music were honored Jan. 12 at the 23rd annual Stellar Gospel Music Awards, which were handed out at the Grand Ole Opry House in Nashville. The innovative Clark Sisters, gospel newcomer DeWayne Woods and the legendary Tramaine Hawkins were the night's biggest winners. PHOTOS: COURTESY OF ARNOLD TURNER

LEFT: Tramaine Hawkins took home two Stellar Awards, including the coveted James Cleveland Lifetime Achievement Award.

ABOVE: Among the winners was CeCe Winans, center, who was saluted by contemporary Christian artist Amy Grant, left, and R&B singer Heather Headley with the Chevrolet Most Notable Achievement Award for pioneering work in songwriting, outstanding performances and record sales success in the gospel music industry.



Jose Feliciano played an invitation-only concert Jan. 4 at Club LQ in New York. Shown following the concert, from left, are Kmart VP of program development Andrew Stein, Kmart director of field marketing Chris DeNovi, Feliciano, Univision Radio VP of programming/regional PD Pete Manriquez, Venevision International VP of music Jorge A. Piño and Venevision International Music director of marketing Fidel Hernandez.



Pianist/songwriter Arthur Hanlon, right, performed Jan. 17 for an SRO crowd at the Baldwin Piano Dealer and VIP Party at NAMM 2008 in Anaheim, Calif. Hanlon is shown with Gibson Guitar chairman/CEO Henry Juszkiewicz, whose company owns Baldwin Piano.



The PPL sponsored APPJAG (All Party Parliamentary Jazz Appreciation Group) and staged its first music night of the year Jan. 16 at Portcullis House in London. Members of the Doncaster Youth Jazz Orchestra performed with acclaimed jazz artist Dennis Rollins before a large audience including members from the Commons and the Lords as well as the media. From left are broadcaster Paul Gambaccini; APPJAG co-chairman Lord Tony Colwyn; Doncaster Youth Jazz Assn. director John Ellis; Doncaster Youth Jazz Assn. members Reuben Fowler, Nick Breakspear, Ben Mallinder and Matthew Robinson; PPL/VPL chairman/CEO Fran Nevrkla; Doncaster Central Member of Parliament Rosie Winterton; APPJAG secretary/Stoke-on-Trent Member of Parliament Joan Walley; H.J. East Member of Parliament John Prescott; APPJAG co-chairman/Linlithgow and East Falkirk Member of Parliament Michael Connarty; and Rollins. PHOTO: COURTESY OF JONATHAN MORRISH

INSIDE TRACK

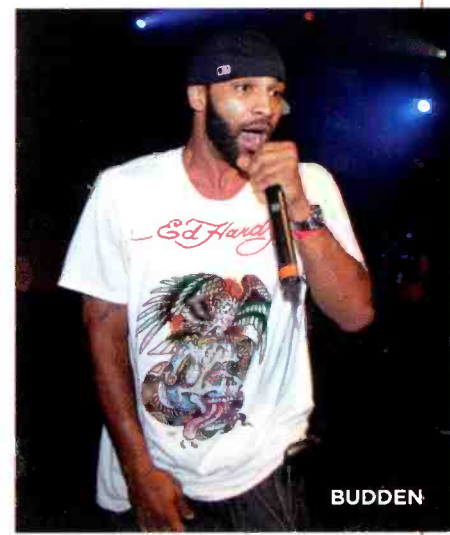
ROOM FOR JOE

If all goes as planned, rapper Joe Budden will release his first album in five years, "Padded Room," in the spring. "Padded Room" will be the follow-up to 2003's "Joe Budden," which launched the hit "Pump It Up." Three editions of his "Mood Muzik" mixtape series have followed, but Budden tells Track he's looking forward to another proper album release.

The album "sounds like Joe Budden," he says. "I can't really say it sounds like the times, because the times right now I'm not too fond of. I'm not too big on how that sound is going. But Joe Budden fans will get

what they're accustomed to, and there's music on there for the casual listener as opposed to 'Mood Muzik,' which is not for the casual fan."

Budden, of course, had intended to release a second album called "The Growth" in the wake of the debut's success. But it was scuttled by a deteriorating relationship with Def Jam, his label at the time, and a rumored feud with outgoing CEO Jay-Z. Nowadays Budden says that "the relationship went sour over the years, not something that just happened spontaneously or instantly. It was kind of a developing process."



BUDDEN



The Apollo Theater announced a series of new initiatives designed to deepen its partnerships with artists and audiences nationwide, as well as a national campaign designed to support the ongoing restoration of the venue and its programmatic initiatives, including the creation of the Apollo Theater Archive. Led by Time Warner chairman and Apollo Theater chairman Richard D. Parsons and board members Quincy Jones and Alfred C. Liggins III, the campaign has raised \$51.5 million. From left are actress/singer Leslie Uggams, Parsons, musician/producer Wyyclef Jean and Apollo Theater president/CEO Jonelle Procope. PHOTO: COURTESY OF SHAHAR AZRAN

INSIDE TRACK

BACK ON THE CHAIN GANG

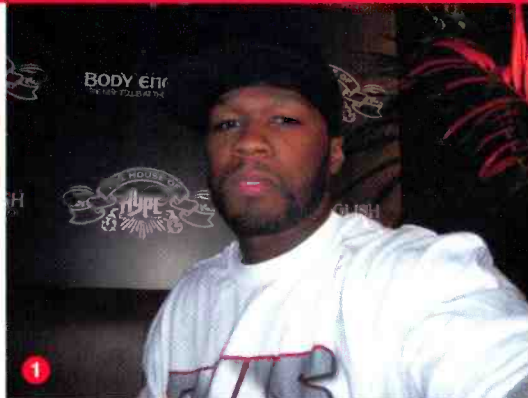
It's been more than 15 years since the original lineup of groundbreaking British rock act Gang of Four has released new material, but the foursome has been busy since getting back together to rerecord old tracks for 2005's "Return the Gift." The crew has been recording in guitarist Andy Gill's London studio on and off to complete a set for self-release this year. "We're doing what



GANG OF FOUR

bands ought to be doing. We're writing. This time, there's no label, no advice of the A&R and marketing folk," bassist Dave Allen says. "We might be releasing the first single or four songs for free on the Internet, or on vinyl, or both, and just see what the marketplace is like. We're trying to energize the base and we know that we're dealing with an enormous group of new and younger fans." Sadly, drummer Hugo Burnham is sitting out the sessions due to unnamed health issues. "Hugo's still involved in some ways, but it's a very personal issue that will be discussed at a later date," Allen says.

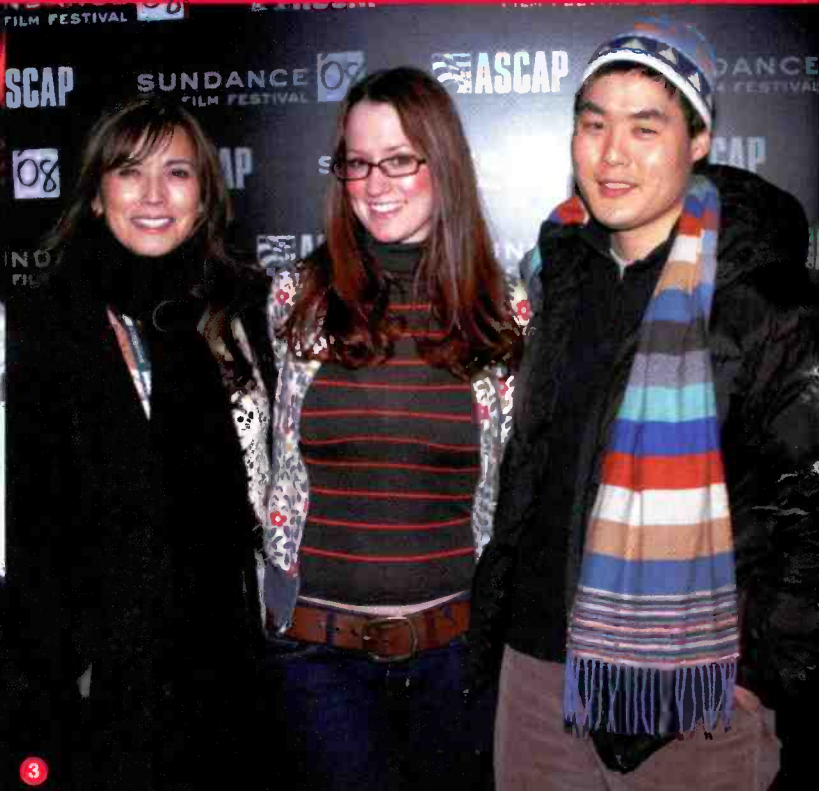
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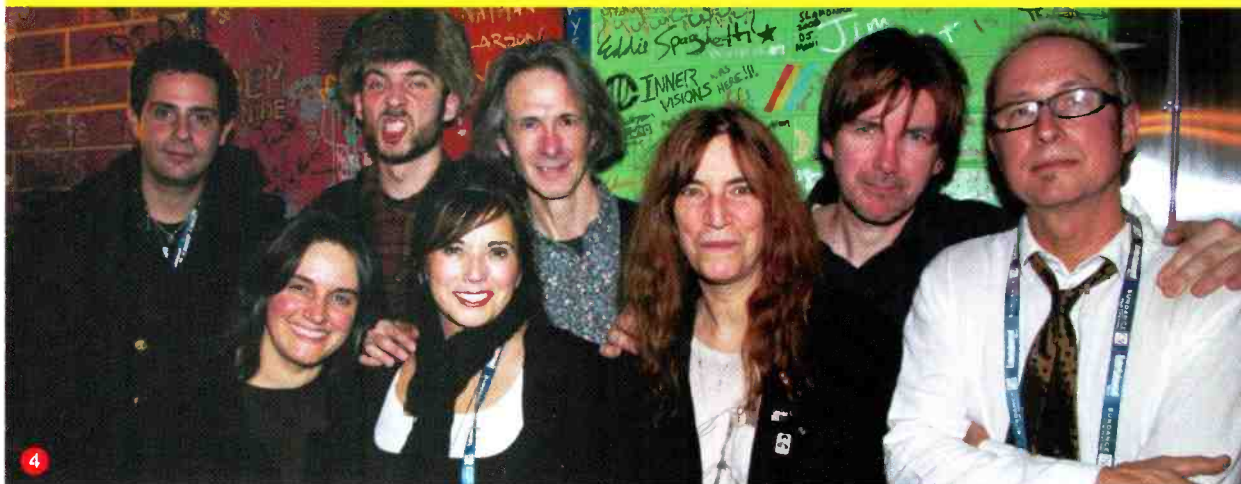
SUNDANCE FILM FESTIVAL

At the Sundance Film Festival, held Jan. 17-27 in Park City, Utah, Billboard creative director Josh Klenert asked artists to shoot self-portraits following their exclusive video interviews for billboard.com. To watch interviews and performances from the festival, go to billboard.com/sundance.

- 1 Rapper **50 Cent** discussed his new film production company and plans for G-Unit.
- 2 Actor/musician **Jack Black**, left, with "Be Kind Rewind" writer/director **Michel Gondry**.
- 3 ASCAP kicked off its 10th year at the Sundance Film Festival with a special showcase Jan. 18 at the Sundance Music Café. One of the

night's performers was indie/folk sensation **Ingrid Michaelson**, center, pictured with ASCAP assistant VP of special projects and Sundance Music Café producer **Loretta Munoz** and Sundance Institute institutional giving director **Benjamin Kim**.

- 4 **Patti Smith** and her band gave a fiery performance at ASCAP's showcase at the Sundance Music Café. Pictured afterward, from left, are ASCAP associate VP of pop/rock and film/TV music **Marc Emert-Hutner**, ASCAP senior VP of marketing **Lauren Iossa**, guitarist and Smith's son **Jackson Smith**, ASCAP assistant VP of special projects and Sundance Music Café producer **Loretta Munoz**, guitarist **Lenny Kaye**, Smith, bassist/keyboardist **Tony Shanahan** and drummer **Jay Dee Daugherty**.



4



Actress/singer **Miley Cyrus** paid a visit to top 40 KIIS-FM Los Angeles, where she appeared on **Ryan Seacrest's** morning show. From left are Hollywood Records senior VP of promotion **Justin Fontaine**, KIIS PD **John Ivey**, Cyrus, Seacrest and Hollywood Records VP of promotion **Scot Finck**.



Billboard senior correspondent **Susan Butler** joined the sold-out crowd at the Highline Ballroom in New York to see S-Curve Records act We the Kings. In the back row, from left, are GMR Entertainment VP of marketing **Michael Paoletta**, band manager **Bret Disend** of Ozone Entertainment, We the Kings' **Drew Thomsen**, album co-producer **Sam Hollander** and We the Kings' **Travis Clark**. In the middle row, from left, are S-Curve president **Steve Yegelow**, album co-producer **Dave Katz** and We the Kings' **Danny Duncan** and **Hunter Thomsen**. Kneeling are Butler and S-Curve founder/CEO **Steve Greenberg**.

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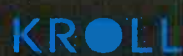
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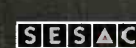
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